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AS I SEE IT

bob osgood

SETS IN ORDER makes its salute this month to Dallas caller, Joe Lewis. Few callers active today have influenced more dancers and callers than the man who is featured on our cover this issue. One of the first to introduce a complete departure from the traditional type of calling, Joe combined the sounds associated with popular styles of singing together with clear, descriptive square dance calls and in this way provided an appeal to so many who had steered clear of the traditional sounds of square dancing.

Joe's salesmanship was most effective for he did not change the basic ideas of square dancing, but just presented it in a way that was more understandable to a greater number of people. That he was successful could rapidly be attested to by the great number of callers who have been influenced by his calling style.

An entire nation of square dancers—Australia—took its first square dancing instruction from Joe Lewis a number of years ago. In Canada, throughout the United States, in hundreds of square dancing communities and in square dancing camps from the Pacific to the Atlantic coastlines, folks have developed a strong feeling of gratitude toward Joe, to the dances he has written and to his calling style which seems destined towards many years of popularity. It is for these reasons and for our personal pleasure in knowing him and his gracious Claire that we dedicate this issue of Sets in Order to Joe Lewis.

Don't Give Up

WE'VE BEEN absolutely swamped as a result of last month's introductory mailing of Sets in Order to more than 30,000 homes of square dancers not yet members of the family.

It's going to take us a while to process all of these but we hope to be caught up by the time you're reading this. Incidentally, we've decided to extend the period of the bonus of nine copies in our special offer, so all those sending in the special subscription certificates prior to the deadline date of October 1, 1961, will receive nine issues—not eight. Also, thanks

to all of you who wrote in with compliments on the special issue. We once again want to thank the folks in Detroit for all the help in rounding up pictures and stories so that we might tell the Convention story in full.

Wish You Were Here

AS YOU READ THIS, thirty-two of us, all square dancers in and around the Los Angeles, California, area will be somewhere in Europe. We're paving the way for the Big Trip next summer when we plan to square dance in London, Paris and in Germany. In another issue or two we'll give you the story on what is happening to us this year. It's been a long-time dream for us to visit these countries with a group of folks who share the same interests and we're particularly looking forward to joining the square dancers of Europe in this year's Labor Day Weekend at Bad Kreuznach. More on this later.

A Way to Say "Thank You"

WE'VE NEVER tried anything like this before but we'd like to set aside one month and in it pay tribute to some of the unsung heros of square dancing, folks you feel are deserving of a particular "pat on the back."

In every area there is an outstanding person or couple who has given unselfishly of his time, ideas and efforts so that this activity could prosper and bring pleasure to an ever increasing number of square dancers. For lack of a suitable way to say "thank you" we often have the feeling that the efforts of these fine people go unappreciated or at least unrecognized.

Here's what we have in mind. In the November issue of *Sets in Order* we're going to set aside a section devoted just to saying "thanks." The names appearing in the section will form an honor roll of class helpers, club officers, callers, teachers—anyone out-of-the-usual who has done *the most* for square dancing in your area.

Naturally something like this could run away with the space available so we're going to have to put a few ground rules on the project. All suggestions must be postmarked by September 20th. If *possible* we'd like to keep the listing down to one couple per area. (Naturally you
(Please turn to Page 38)

Sets in Order

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and for the general enjoyment of all.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

This letter isn't meant to be a lecture or political oratory but rather about square dancers who don't round dance. Nor is it seeking a solution within the scope of this message. Learning the Round of the Month is fine and enjoyed by some of the dancers. On the other hand, very few of the square dancers are in a position to attend round dance classes. Even if they are, where can they practice? At a square dance? Could be, but I have seen many guests of open clubs sitting out while the round dances are on. This situation has become increasingly the factor in the question, "Where shall we dance tonight?" Later, it could be—"Shall we stay home? All they do is round dances we don't know."

It is indeed unfortunate that this is happening. There are certain degrees of friendship and consideration which should be shown by a club for their guests. We go to a square dance to square dance and do the rounds of the month, not to sit out while others exhibit round dances. I have heard quite a few remarks in accord with mine so that I know I am not alone in this matter.

Mona Cremi
Los Angeles, Calif.

Dear Editor:

A comment on the tempo of much of today's square dancing. I don't know which is the hen and which the egg but it seems to me that the people who make up today's square dance groups are temperamentally different from those who were dancing some years ago. The people who come into square dancing nowadays seem to be driven by all sorts of compulsions. They don't know how to relax. They work hard, play hard and seem to make hard work of dancing.

It was my observation that a group which attended a local week-end affair started out demonstrating these compulsions and the "drive" in dancing. One of the callers had the good sense
(Please turn to Page 56)

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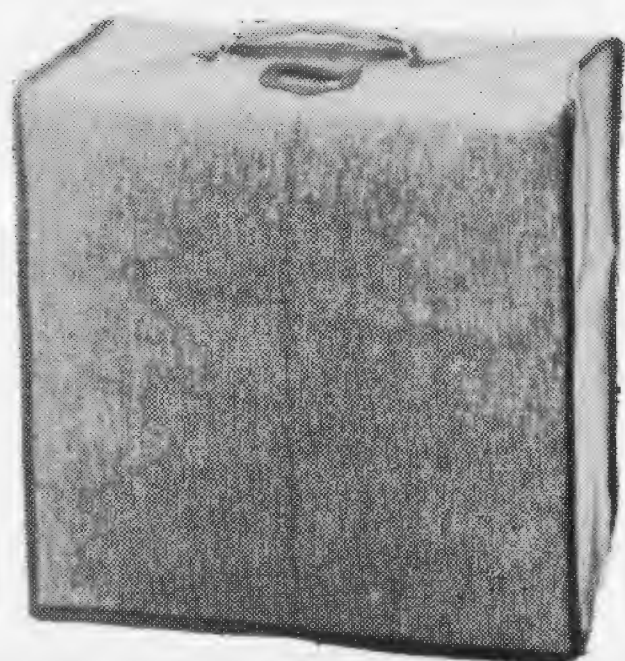
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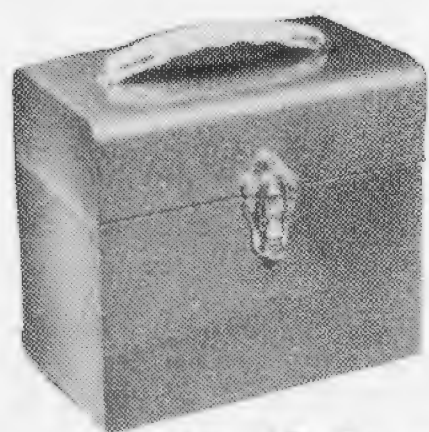


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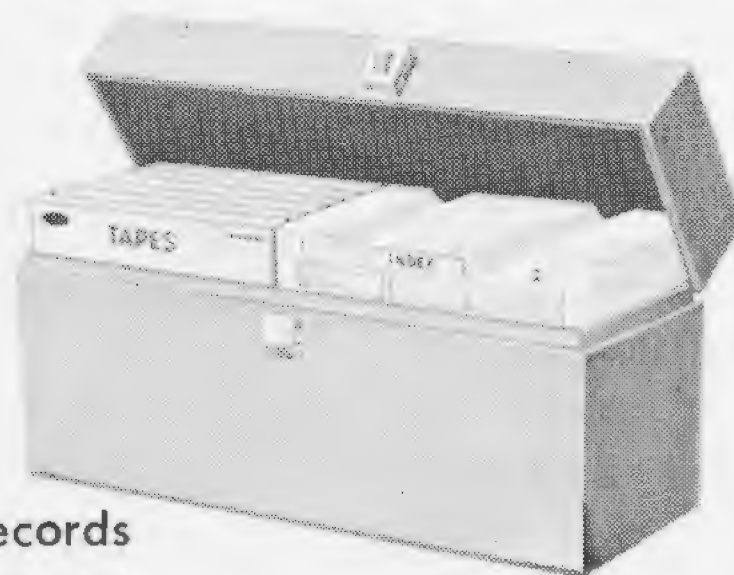
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SQUARE DANCING IS FUN?

By Lee Helsel, Sacramento, Calif.

THE TITLE of this article is an old familiar phrase. The only thing different about it is the question mark at the end. Heresy, you say? Well, maybe you are right. However, whatever your opinion, it is done for a purpose.

Webster defines fun as "playful action or speech." It is apparent that our usage of the word in square dancing is something more. We might accept the literal definition which denotes jest, sport and the like but let us add to it as we have experienced fun in square dancing. There are other terms which may be more descriptive.

Pleasure—The state of enjoyment. This implies *more* than just sport, jest or playful action. Pleasure more often expresses gratification than visible happiness.

Satisfaction—To fill up the measure of want of a person. Now this approaches something deeper than fun. The main point—that square dancing not only *is* fun but *must be* satisfying if it is to endure. During the last years we have seen changes in the square dance activity. To some this is distasteful, to others healthy. Let us look at some issues bearing on the problem.

First off, square dancing is *nothing* in itself. What makes it something? It is the people involved. People are square dancing's heart. One hears often, "Square dancers are wonderful people." I've said it myself. Then when pettiness, disagreement or envy creep in we hear, "I didn't think *square dancers* were like that." If square dancers weren't like that they wouldn't be people. Let's open our eyes to the fact that it takes all sorts of people to make up a square dance world.

The myriad types of people in square dancing today are striving to fill up a measure of want within themselves. Their wants differ. A caller's wants are different from the multitude of the dancers' wants:

Dancers' wants range from participating in square dancing as "another" form of recreation among many to "making a religion" out of it to the point where one's whole life is engulfed. Common sense tells us there is some mid-point where most people place themselves. It is important to realize there are extremes which try to influence the majority.

In this regard square dancing is a "folk" activity which might be defined in the following fashion: Folk—"A group of people bound together by ties (race, religion, etc.—or, in this case, square dancing) in which the greater proportion of its number determines the group character and tends to preserve its civilization."

Square dancing is *a* folk activity, then, not *the* folk activity. It is one of many. Let us see clearly that no one person or small group of people has the entire answer to all the problems or sets the standards, which are truly almost undefinable. It is the *majority* of the people who determine the course the activity will take. This places a responsibility on all who participate; an even greater one on those who lead. The wants of square dancers are as varied as the people; to go fast, slow, be complicated or simple. One of our best-loved leaders once said, "Listen, son—leaders in square and round dancing have to play Santa Claus—give a little something to everyone!"

So—it's up to every caller, teacher, dancer, to find his own place in square dancing. No one will find it for him. And when he does, Square Dancing Will be Fun — without the question mark.

DANCERS - CALLERS

YOU BOTH HAVE A PLACE IN



TEACHING BEGINNERS

THIS MONTH perhaps a cool half-million or more non-square dancers will enter the magic kingdom of beginners' classes and become a part of the greatest metamorphosis in the activity's history.

500,000 new dancers—that represents a tremendous number of potential new clubs and a great bolstering of older established clubs. It represents an estimated 10,000 callers and teachers, each having one class of approximately six squares. It stands for great growth in the square dancing activity.

The future of square dancing is *everybody's* business. Because of this we're going to talk to *everybody*, callers and dancers alike, concerning responsibility—the responsibility of bringing this great number of potential club members safely through their weeks of lessons and in the realm of regular square dance participation.

If the newcomer is going to give up some activity he is doing now in order to become a dancer, then he is going to have to like square dancing *more* than whatever it is that he is now doing.

Fortunately we know that square dancing *does* possess those ingredients needed and sought after by so many today. It has the components necessary for being the most friendly couple recreation available. The key to whether square dancing is "sold" or not lies in the hands of the teacher and those helping him to teach the beginner.

Teaching cannot be a hit and miss proposition. Every person being enrolled in a new class has the right to discover all the joys of square dancing—the pleasures of moving to music, of learning the basics in an intelligent sequence

and of including and being included in the friendships that are a part of every square dance family.

It takes a great deal of thought and preparation on the part of the caller and those helping him to present a series of lessons. Before starting a class it's well for those assisting the caller to know what is expected of them. It's also wise for these same helpers to be aware of the problems facing the caller-teacher whom they are going to assist.

The Caller

The new caller, about to teach his first class, would be wise to begin modestly. Two or three squares are sufficient as a starter. "The small group is more easily handled, and since the caller, too, is learning, his mistakes will affect only a few dancers. If his pupils realize that he, too, is learning, they will respond with increased cooperation and comradery."* In this way the caller may develop his own teaching techniques and set up his own style of class presentation.

"Plan your work—then work your plan" is an excellent guide for *any* caller-teacher. Decide what you want to accomplish during the weeks of the course and then divide the work by the total number of class sessions. With this rough blueprint in front of you, plan each new session after carefully going over the results of the week before.

How well did the dancers adapt to your initial presentation of a right and left thru? If they had trouble look for more dances and drills that use the figure in different combinations. Teach in a sequence of basics. (You'll

*from "The Keys to Calling"
©1961 by Don Bell and Bob Dawson

find a Sets in Order basic book, which lists the 20 most-used basics in a suggested order of presentation, a valuable help.)

If you were teaching arithmetic you'd start from the beginning with $1 + 1 = 2$ and then, utilizing the understanding of this simple problem, build from it to more complicated problems. In square dancing " $1 + 1 = 2$ " might be a simple *do sa do* and from that you might progress to a *swing*, then to a *promenade*, etc.

The reward for a teacher comes in having the privilege to teach. His responsibility lies in being prepared. If he is ready for any eventuality the chances of bringing an entire class through—intact—are quite encouraging.

The Helper's Responsibility

What are the responsibilities of the dancer who is about to help out in a beginner's class?

An enthusiastic square dancer *can be* of great value in bringing new dancers into the activity. Knowing what *fun* lies ahead, he has the desire to unfold this same brand of *fun* to every non-dancing acquaintance he contacts. It is this spirit that makes the present dancer the greatest recruiting agent for enticing prospective dancers into a class program.

When it comes to helping out in a class this same enthusiasm can be a help—or it can be a hindrance—to the teacher.

The caller-teacher has certain goals in mind when he starts a class. One aim is to bring the entire group through the class period, intact. In the brief period he has for teaching he hopes to create in each pupil a true picture of what square dancing really is. He hopes to develop attitudes as well as abilities. He puts emphasis on friendliness, on pleasure, on listening to the caller and on personal manners and hygiene.

If he uses helpers (and many callers prefer to work alone) he needs them as examples—not as assistant teachers. How much easier it is for a new dancer to *observe* smooth dancing styles and a friendly nature than to have the caller try to explain them. If the caller will set the pace by his attitudes of friendliness and patience and these same qualities will be reflected by those dancers helping him, this entire feeling can be contagious.

Here—for you dancers about to help out in a new beginners' class—are a few helpful and proven suggestions:

Mix with the newcomers as they enter the hall. Become one of them. If they watch as you

CALLERS:

NEW

● BEFORE STARTING OUT to that class of beginners be sure that you're mentally prepared. It's one thing to be ready with your class notes in order and a lesson plan well in hand. It's another to be rested and relaxed before facing a group of newcomers. The American Safety Council tells us that it's dangerous to drive when we're tired or angry. The same applies to calling and teaching. While it may not be dangerous in the same sense, we do know that under some circumstance we cannot do our best work. Here are a few other points on preparedness:

● Check over your records and your P.A. system before leaving home. A large part of the success of your evening depends upon your pre-planning.

● Make one of your first jobs putting the new dancers at ease. Radiate friendliness. Have a good time yourself — it'll be contagious.

● Wear your name badge. Encourage others in the class to wear name tags. Take advantage of every opportunity to develop a friendly atmosphere in the class. Work out a system for remembering names.

● Start the beginners out with a few ground rules. They won't know what to wear or what is expected of them unless you tell them.

● From time to time interject a bit of the philosophy of square dancing — its purpose and background. In this way the dancers will quickly become aware of all phases of their hobby.

welcome others and as you mix among the crowd this procedure will appear natural to them and eventually they'll do the same.

When dancing, set a good example. Listen to the teacher's instructions. Following a call or explanation, be in the right place at the right time. This will be observed. You won't have to explain it.

Try not to become impatient. Be one of the class and pretend that you have no idea of what lies ahead. The caller-teacher will know when he wants to introduce a twirl or a particular bit of styling. The first step is to get the students through each new movement in

COMERS

- Occasionally hand out printed reminders such as the basic books and the Indoctrination Handbooks which may be taken home and read.
- Mix among the dancers so that they get to know you. A little extra effort on your part will go a long way in encouraging the new person. Invite questions and be sure that you never ridicule those who ask for help or have problems. Let folks know that mistakes are normal. The test of an accomplished square dancer is not in reaching that place where no errors are made but rather in developing the ability to recover once a wrong move has been made.
- See that your teaching is interesting. Avoid tiring the dancers and keep the *standing* periods to a minimum. Try not to rush through material. Teaching requires repetition — using the same material over and over, but over-teaching must be avoided. Dress up the basics with different dances, for interest. Teach the right way of doing things from the beginning so that you won't have to re-teach later on. Put yourself in the beginner's place — would *you* be able to learn from *your* teaching?
- Your opportunity is to teach these people not just "how to square dance" but how to be *square dancers*. Create a "club feeling" early in the class. Assign hosts and hostesses and hand out a few other minor responsibilities. Think toward the future. Have a goal in mind for these dancers once this course is completed.

the simplest and most uncomplicated manner possible. By all means don't show off. Of course you know more than the beginner. Just consider how much longer you've been dancing.

Try to be inconspicuous. Direct your attention to the caller at the microphone. He is trying to teach these folks to *listen*. That's often his most difficult problem and you can help by being a good listener and appearing interested in what he is saying.

Be aware that it takes some folks longer to learn than others. Square dancing is a new language for every newcomer and it calls for a sense of coordination that many have never

developed. There's no need to get angry. Don't push or pull. Let the newcomer learn to listen and follow, even if his reaction time is slow. Your patience, understanding and friendliness may be the factors that will keep one frightened couple from dropping out of class in the early stages.

By applying what you have been taught you can set many *good* examples. The correct way that you dress will be imitated — so try not to overdress, particularly on the regular class nights. By dancing in different spots—as you are needed to fill a square—you will do much to discourage set-up squares or cliques. Let your caller handle the problems of personal hygiene and manners. If you spot some problem of which he might not be aware—tell him so that he can work it out rather than trying to solve it yourself.

If you're donating an evening to the project of teaching beginners, your satisfaction will come in knowing that these people will some day become a permanent part of this hobby you enjoy. You shouldn't feel that you need a reward of a special "hot tip" at the end of the evening in exchange for the time you've *given*. Sometimes a display of faster dancing and the use of certain styles before a caller has introduced them, hampers his teaching methods. If you're going to help—go with *that* purpose in mind.

Briefing Sessions Valuable

If it's at all possible for the caller and the dancer-helpers to have a short get-together before the class sessions—all the better. Sometimes when the helpers know just what the caller is trying to accomplish they may be in a position to offer the greatest assistance.

Regardless of what role you're playing in this new dancer program—whether you're the teacher, the helper or just an enthusiastic supporter, the reward for all of your efforts will be realized as you watch these newcomers discover the pleasures and satisfaction of becoming a *square dancer*.

Next Month: The first installment of a square dancer's indoctrination handbook. Just what is it that every new dancer will want to know about his hobby? Watch for it, starting in the October issue.



By Terry Golden, Colorado Springs, Colorado

ONE OF THE MOST unwelcome of all immigrants to this country was the Boll Weevil, who made his epic crossing of the Rio Grande around the turn of the century. By the time the depression hit, the Boll Weevil had spread to just about every place in the country where they raised cotton. With so much of the south dependent on cotton as the sole money-producing crop, the Boll Weevil produced his own depression, pretty thoroughly wrecking the economy in areas of heavy infestation.

A good crop of Boll Weevils meant no cotton, no money, no credit, no nothin', except poverty. Efforts to kill him off were completely frustrated. A happily married couple of Boll Weevils could result, (theoretically, at least), in several million before the end of a single season, and nothing seemed to kill them, starve them, poison them, eat them, or even discourage them.

"First time I seen the Boll Weevil, he was settin' on the square," and first time I heard the song, I thought that meant the *town* square, but it didn't. The "square" is the cotton boll, the seed-pod, the part of the plant which actually produces the cotton itself and which breaks open when the cotton is ready for picking. When the "square" is just forming, the

THE BOLL WEAVIL SONG

weevil drills a hole in it and deposits destruction. In case it matters, cotton is a Mallow, of the same family as Hollyhocks.

There are by now a number of versions of the song. It is presumed that some unheralded colored field hand first composed the beginnings of the song. The popular "Bo' Weevil" of a few years ago is the tune to which the square dance was composed, but it doesn't seem to have much relationship to the authentic folk song other than a resemblance in title. Sandburg's *American Songbag* and Lomax's *Folk Song U.S.A.* are among volumes that contain versions of the song along with music and piano accompaniment.

THE BOLL WEEVIL SONG

First time I seen the Boll Weevil,
He was settin' on the square;
Next time I seen the Boll Weevil,
He had all of his family there.

Just a-lookin' for a home, (etc.)

The farmer took the Boll Weevil
And he put him in the hot sand.
The Boll Weevil says, "This is mighty hot,
But I'll stand it like a man,

"This'll be my home,
This'll be my home."

The farmer took the Boll Weevil
And he put him in a lump of ice.
The Boll Weevil says to the farmer,
"This is mighty cool and nice,

"This'll be my home," (etc.)

(Continued on Page 59)

Oh the Boll Wee-vil am a lit-tle black bug, From Mex-i-co they

say; Come all the way to Tex-as just-a look-in for a place to

stay, Just a-look-in for a home, Just a-look-in for a home.

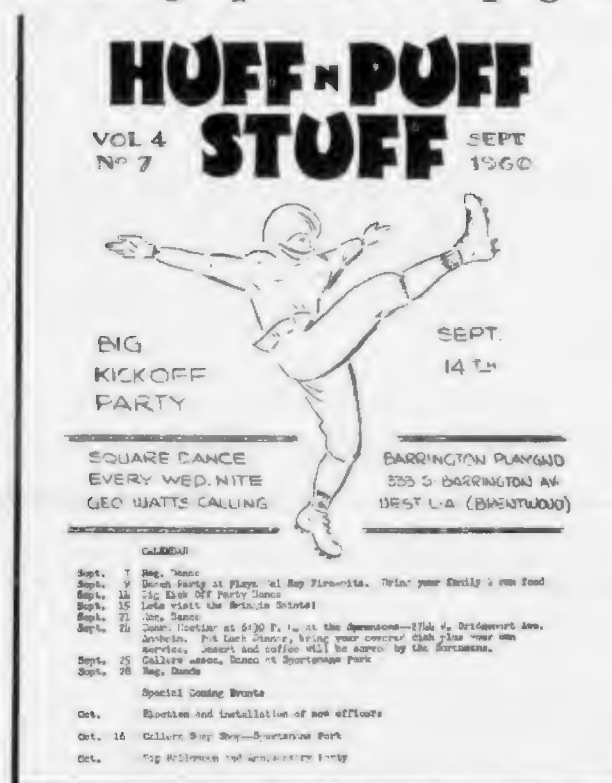
THE DANCER'S WALKTHRU

Sets in Order

KICKOFF PARTY TO START THE FALL SEASON

SEPTEMBER's here and square dance clubs and classes are getting ready for a full season of activity. Many groups go completely dark during the hot weather and others slack off a bit, so now's the time to fire up the spirit among your members and get your plans afoot.

First off you'll want to put your club information into everyone's hands. The Huff 'n' Puffs of Brentwood, California, did this with a mimeographed, four-page bulletin mailed to its



Huff 'n' Puff's club bulletin announces Kickoff Party to start season's dancing.

membership list. Its newsy paragraphs told of summer activities of various members and listed coming events. It even gave a recipe or two for the gals but it primarily encouraged everyone to attend the club's KICKOFF PARTY of the season.

Most appropriately this theme ties in the beginning of fall square dance activity with the renewed interest in football across the country.

Why not try a Kickoff Party for your club this month? College pennants make colorful wall decorations and among the children,

Gum drops, pipe cleaners and colorful paper make up this football table display to hail the start of a new season.

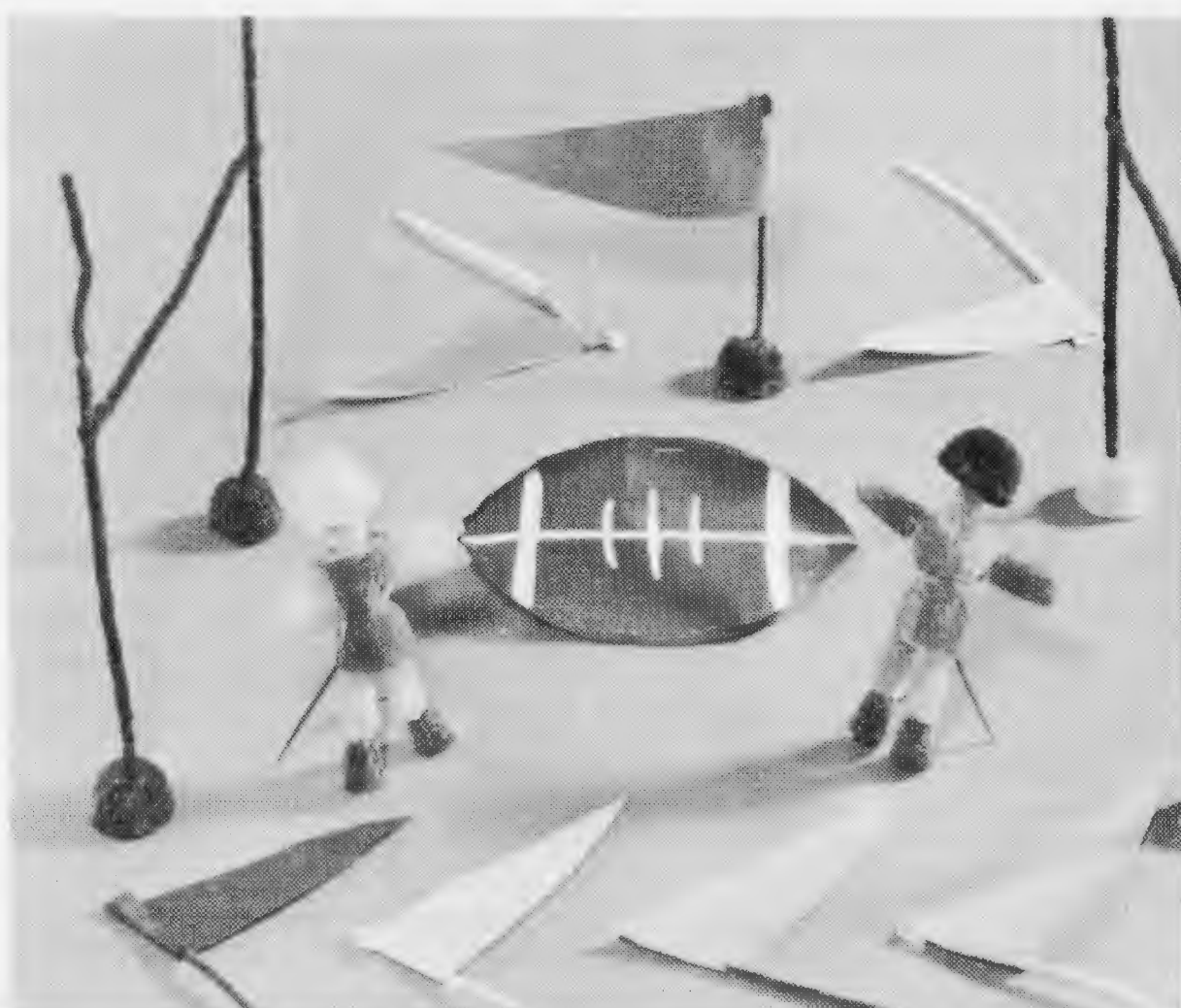
grandchildren and Dad's treasure box stored away in the garage you're bound to come up with a varied selection of schools and almas maters. Your caller might include "You've Got To Be A Square Dance Hero," "Ramblin' Wreck from Georgia Tech" and other college square dance melodies in his program for the evening and perhaps you can encourage a spontaneous vocalizing of college football songs among the dancers during some intermission or at the refreshment break.

Tables can be quickly turned into football fields by covering them with green felt, burlap or any inexpensive fabric and using tape or ribbon to mark off the yard lines.

For additional decorations you might try these suggestions from Lorraine Gilbert and Glennie Look of the Beverly Hillbillies Club.

Football players can be made from gumdrops (good to eat later) held together with toothpicks. Use two large gumdrops for the body, add long, thin gumdrops for arms and legs, small gumdrops for feet and head and another large gumdrop for the helmet. Two extra toothpicks can be stuck in the back for the player to lean upon.

For the goal posts use gumdrops for the base with colorful pipe cleaners (it takes three)



The WALKTHRU

for the uprights and cross bar. The pennants can be made from colored construction paper, cut in different sizes and stapled to pipe cleaners. These make an attractive centerpiece when grouped together and placed in a styrofoam base.

Footballs add additional interest to the decorations. The one shown which was made for the Hillbillies was approximately six inches long but could be designed any length to fit a particular scheme. From brown construction paper cut three pieces (all the same size) in the shape of footballs. Staple two sides together; stuff with wadded up newspaper; staple third side. Draw markings on with white paint or white shoe polish.

There's the whistle! The dancers are ready! Let the Kickoff Party begin!

BE A GOOD MEMBER

DID YOU HAVE every intention of going to your regular club dance—and then at the last moment Aunt Essie and the kids came in, or you stubbed your toe or got a rush call out of town? What did you do about it—go about your business and not let anybody at the club know?

That's your privilege, of course — this being so far a free country. But — a good club member would get on the 'phone as soon as he could and call the club president or anybody who could carry the word. Even if it's getting towards club time, try to let somebody know that you won't be showing up. It could make the difference in one square sitting out or too many refreshments, etc. Get in touch and let the members know the score. You are then being the best and most courteous square dancer type there is.

THE "FINE" PARTY

One way to augment the club treasury and also to add a few giggles to your club dance is to have a "Fine Party." Somebody who can carry it off is appointed as the Sheriff and he spends his evening going around seeking whom he may fine. He fines somebody for wearing earrings; somebody else for not wearing them. You're fined if you're wearing a nylon petticoat or if your eyes are blue or green or you are wearing a wedding ring. In other words, every time

the Sheriff taps you, he will collect a nickel or a dime or a penny and nobody will lose more than a dollar all evening long, very likely. The more ridiculous the reasons for "fining," the more fun this will be—but choose ideas that will be fun and not engender hurt feelings.

NEXT HALLOWEEN COSTUME PARTIES

JUST A FEW WEEKS to go and it will be time for the kids to trick-or-treat and for mom and dad to let loose of their inhibitions and come forth in a costume of their choice for their club's Halloween party.

If you're planning now for this year's party theme you might want to check back into some past months of SIO and make use of various party ideas. Here are a few issues to get you started: July, 1956—An Oriental Party; October, 1957—A "Scare" Dance; June, 1958—A Circus Party; February, 1959—A Square Dance Mardi Gras. These all contain costume, decoration and recipe ideas that could be adapted to a Halloween dance.

If you can wait a bit we'll have a story next month (October) on a Hobo Party which proved most successful and on other theme and costume suggestions.

BADGE OF THE MONTH



The Igloo Squares of Anchorage, Alaska, have turned to materials native to their part of the world for their club badges. Ivory taken from a walrus tusk has been sliced into a $\frac{3}{16}$ " thickness and then a well-known artist of the area, Mayokok, has etched four eskimo couples dancing around an igloo. These badges are truly beautiful and typify the unique art work of our 49th State.

IDEA FRIENDSHIP BANNER

HAS YOUR CLUB thought of a Friendship Banner? Such has been evolved by the Spurs 'n' Hers Club of Long Beach, Calif. They hope it will travel the length and breadth of the land before it comes home to roost again. Physically their banner is 15" x 40", of pink felt trimmed in black, with braided cord at the top for easy hanging. The lettering is done with a black marking pencil which goes with the banner.

Rules? Simply this, the couple that has come farthest to attend a certain dance is entitled to take it back to *their* club. The presence of only 1 couple is required. They will put their club name, address and state on the banner in 1" letters, notifying Spurs 'n' Hers within 3 days that they have it. They will hang it at their next dance for the couple from the club farthest away. The felt material was chosen because it can be rolled up small and carried in a suitcase.

It will be interesting to see how far the banner will go. When it is completely full it will be returned to its parent club.

The WALKTHRU

STICKY PROBLEMS

HOW OFTEN when you've had to arrange a refreshment table have you had trouble getting your decorations to stay put? Some objects can be stapled down—if it won't ruin your table. Sometimes scotch tape can be used if you don't mind it showing. But what do you use when you want your flowers, balloons, styrofoam figures, etc., to stay in place "as if by magic?"

One answer is double-face adhesive tape. It's just what it sounds like—tape that sticks on both sides and allows you to attach your objects to the table without the tape being seen. The only drawback to this is that it is expensive.

A simple solution that works on the same principle is to take masking tape and roll it once around your fingers, sticky side out. Another small piece of masking tape pinching the first piece together in the middle will hold it in place. Result: Home-made double-face adhesive tape.

SQUARE DANCE PARTY FUN

AFTER PARTY IDEAS

This stocking-glove stunt is a hilarious one for an audience to watch. While it's not a new idea maybe you haven't thought of it for a long time or perhaps you've never done it. It's most successful when your "volunteers" have never seen the act.

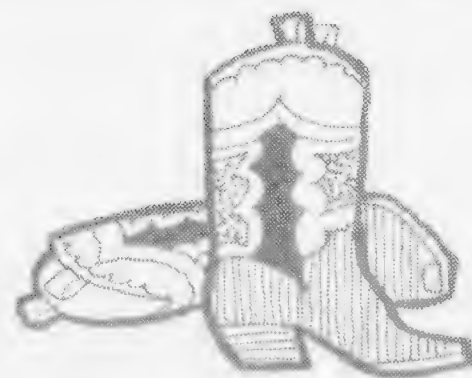
Select several men to participate. Any number, from one to ad infinitum, can do this stunt as long as you have the necessary equipment for each to use. We've found it works well to use four men sitting in a row if your audience is in one location, or four men sitting back to back and facing north, south, east and west if you place them in the center of your dance floor.

After choosing your participants, seat them and ask them to roll their trousers above their knees and remove their shoes. Then give each man a pair of gloves to put on (these should be heavy such as cotton garden gloves or woolen ski gloves). Blindfold each contestant and be sure they can't see at all.

As you lay a pair of nylon stockings across each man's knees explain that this is their opportunity to show how quickly they can put

on women's hose. The first to get the hose on is the winner.

The funny part is watching the men wrestling with the stockings. The gloves eliminate all sense of feel and of course, with the blindfold they have no way of knowing what is happening. They won't be able to tell the toe from the heel. Often they won't even know if they have a stocking in their hand. If you're feeling particularly sneaky remove one stocking from one man's lap. He won't know you've taken it and will suffer agonies trying to find it. One word of caution—be sure you lay the stockings across the trousers and not on the bare leg where they can too readily locate it.



TIPS FOR DANCERS by FRANK and ETHEL GRUNDEEN



REMEMBER THE OLD ADAGE "THE FIRST IMPRESSION IS A LASTING ONE"? THIS IS SO TRUE IN SQUARE DANCING. HERE ARE A FEW SUGGESTIONS TO HELP MAKE THAT GOOD FIRST IMPRESSION. (A) GREETERS (WITH SMILES) PROPERLY LABELED "HOST AND HOSTESS" (B) SOUVENIR GUEST NAME TAGS (MINIATURE OF CLUB EMBLEM) (C) NEWCOMERS SIGN GUEST BOOK (D) PLACE WELCOMING SIGNS AROUND HALL.



GET ACQUAINTED - THE CALLER WILL MIX THINGS UP A BIT. HOST AND HOSTESSES SEE THAT GUESTS ARE NOT SITTING OUT SQUARES. A SIMPLE GAME CAN HELP "MELT THE ICE."



LEAVE THEM WITH A SMILE AND WARM FAREWELL. IT IS IMPORTANT AT THIS TIME TO SAY HOW MUCH YOU ENJOYED THEIR COMPANY. INVITE THEM TO RETURN AGAIN.

GRAND MARCH

A SPECIAL
SETS IN ORDER
"HOW-TO-DO"
ARTICLE

by Bob Barthol



Oakland Auditorium, one of the greatest Grand Marches of them all.

WHEN PROPERLY EXECUTED, the Grand March is a thrilling, goose-pimpling experience for spectator and participant alike. The first big night program of the annual Golden State Round Up of the Northern California Square Dancers Association in Oakland, California, always starts with a king-size Grand March, with as many as 2600 dancers parading. The spectator reaction has always been tremendous, and each year the gallery has been more and more packed by crowds arriving early to witness the spectacle. The Grand March is not only a pageant for the spectators, but serves to inject a shot of adrenalin into the dancers that carries their spirits into the stratosphere.

We've all seen Grand Marches that had all the fire and organization of a dispirited football crowd straggling out of the stadium after the home team lost the big game. You can be certain, when you see a well-done Grand March, that a great deal of planning was done before the lights ever went on in the hall. It

is one of those deceptively simple things that should work beautifully with a few instructions spoken over the mike—but never does.

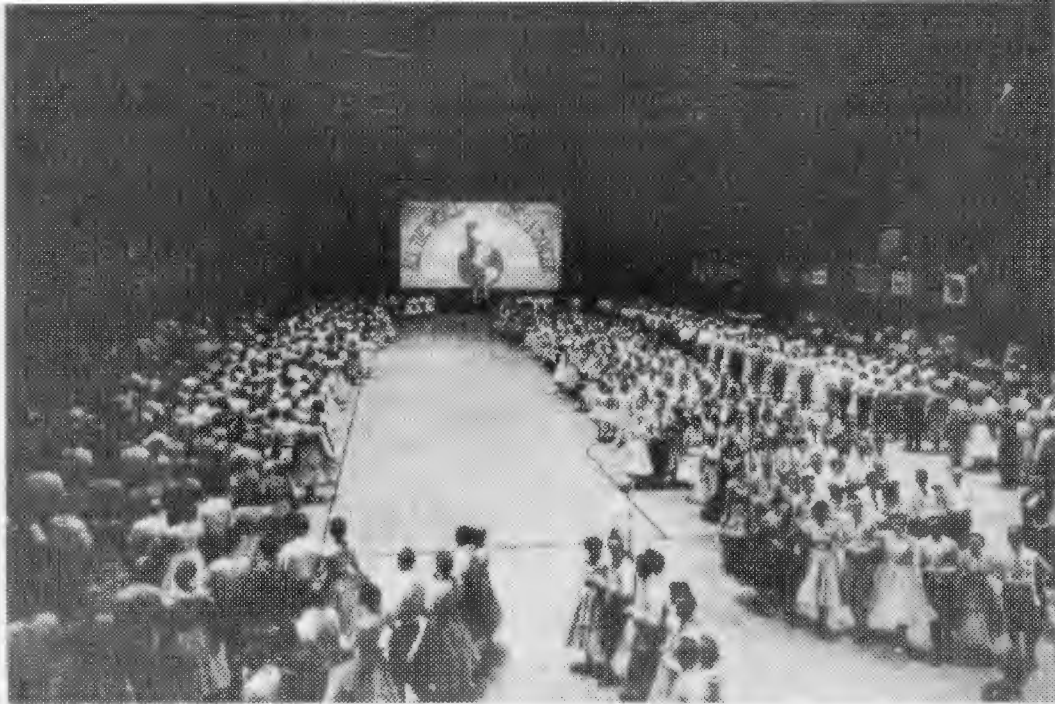
Here are a few basic principles to use in setting up your march. First, let's picture what a Grand March looks like. It starts with the dancers lined up in sets of fours (or it could be twos or eights). The first set of four forms about half-way down the floor, and the other sets are lined up behind them toward the rear of the hall. Then, at a signal from the m.c., the music starts, and the column of fours moves forward toward the front in the square dance shuffle-step.

As the first set reaches a pre-determined point near the front, it wheels 180 degrees to the right and marches back down the hall on the outside of the advancing column of fours. The second set of fours, when it reaches the same predetermined point, wheels to the left, and marches back down the hall on the outside of the advancing line on the opposite side from the first set. The third set wheels to the right,

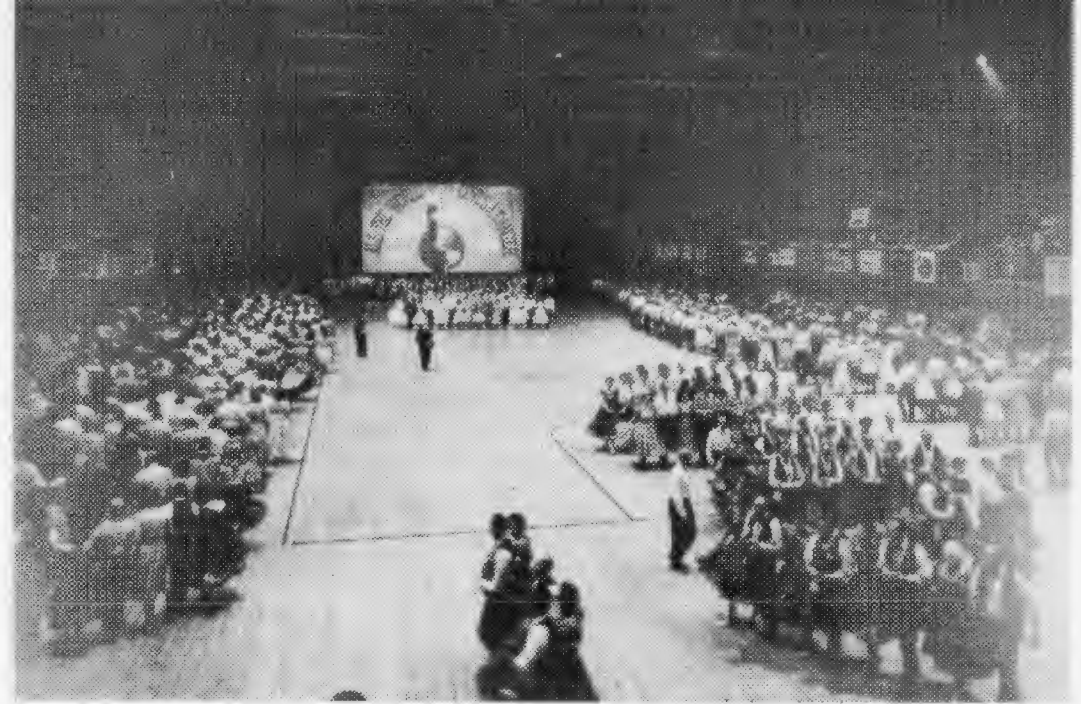
The start. Dancers take their positions in eights ready for the signal that starts the parade of dancers.

Key men (arrows) serve as pivots as one eight goes left, the next right, etc.





The hall filled with dancers provides a captivating view for the spectators.



Down in eights, up in sixteens as the lines begin to grow across the hall.

the fourth to the left, each set alternating as to direction of turn.

As the first and second set march back down the hall on the outside, they line up with each other across the hall. When they get to another pre-determined point at the rear of the hall, they simultaneously wheel inward 180 degrees so that the dancers who were on the wall side of each set of four become the center of a line of eight moving up the center toward the front. The third and fourth sets repeat the process when they get to the rear, and so on, and now a column of eight is marching up the hall on the heels of the last set of four. When the first set of eight reaches the front, it again wheels 180 degrees to the right and marches back down on the outside. The second set wheels to the left, the third to the right as before.

Into Lines of Sixteen

Again, at the rear of the hall, the first and second sets of eight wheel inward to form a line of sixteen in the center, and succeeding sets do the same. This is repeated into columns of thirty-two, sixty-four, or until it becomes ridiculous. Actually, even a line of thirty-two is unwieldy, and may be too wide for the hall. Remember, there has to be room on each side for the marchers to go down the hall while

the main column is moving up the center.

To organize the Grand March, we set it up backwards. We start by arranging our first line of 32 on paper as we want it to appear at the finish of the Grand March, in our case with the Mayor and the President of the Association in the center of the first line, and the featured callers, officers, and other honored guests in the first two lines. In other words, we *specifically* assign the positions of 64 dancers, 32 couples.

Importance of Numbering

Because of the large number of dancers in the march, we start with sets of eight, and number each position consecutively from left to right; i.e., the first eight from 1-8, the second 9-16, etc., through 64. The original first 4 lines of 8 end up as the first line of 32 in this order from left to right; 25-32, 17-24, 9-16, 1-8. Therefore, the mayor and wife start out in positions 23 and 24, the last two positions in line 3, and the president and his wife start in positions 9 and 10, so that these four finally end up in the exact center of the first line.

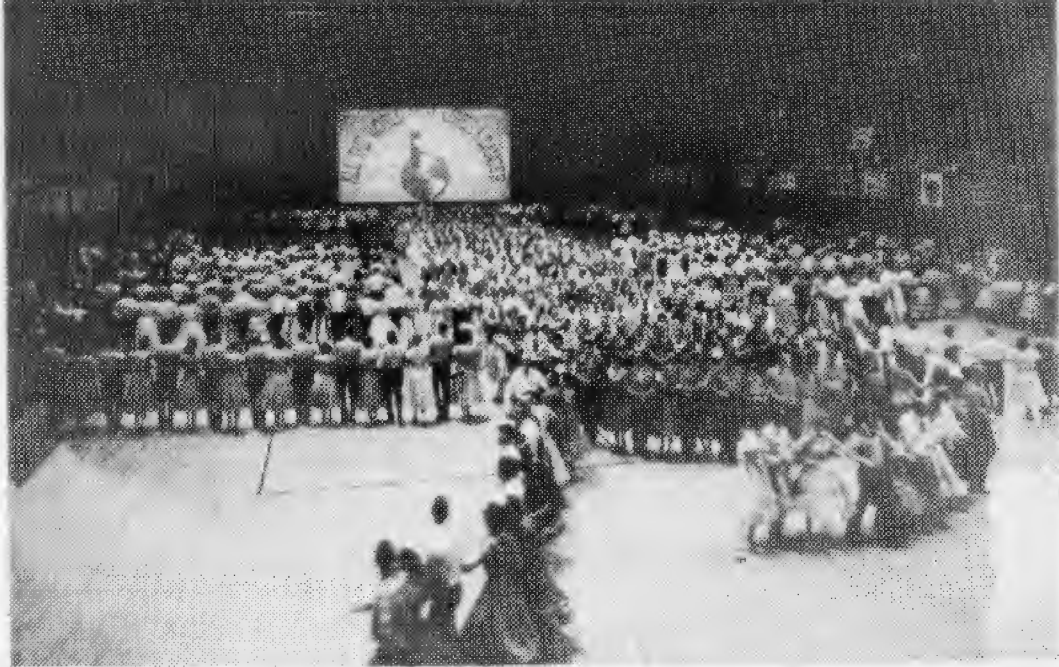
After we have assigned a position to each dancer, he is notified in advance that he will be in the Grand March, and upon arrival is handed a card showing his starting position, such as

Toward the stage, thirty-two abreast, the sight is overwhelming.



The huge lines stop; then separate, and the Color Guard marches down the aisle of dancers.





It's important to hold the pivot as lines of sixteen separate at the head of the hall.

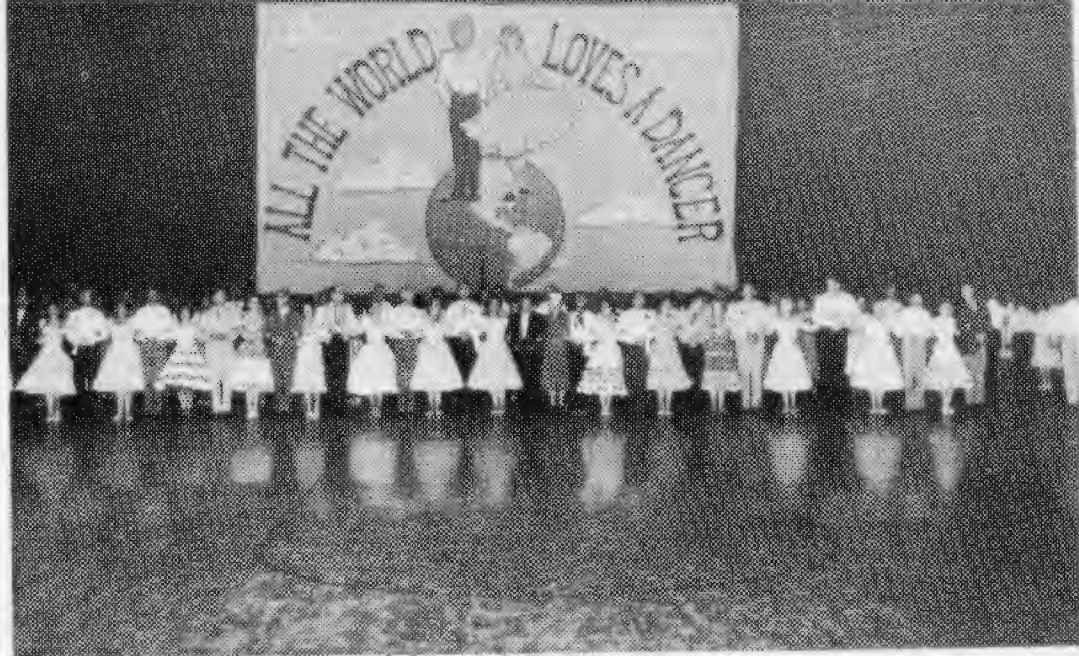
"position 4, line 3." We assign one or two persons each equipped with a master list, to help the assigned marchers get into position. The remaining dancers fall into sets of eight at their own discretion.

Straight Lines a Problem

One of the big problems is maintaining straight lines, especially on the turns. We try to assign an experienced man on the pivots, and exhort the first lines to dress on the pivot man at all times. Prior to the night program, we have established the points at which the lines turn, both in front and rear, so they will have sufficient room. A man is assigned to hold each of these four spots and act as a guide and assistant pivot as each line comes abreast of him, the right-side man taking all lines turning to the right, and the left-side man taking the others. These men are key personnel, particularly as the size of the line grows.

An inexperienced pivot man moves around the pivot at what he believes to be a sedate pace, and the poor gal on the far end of the line has two choices: she can let go of her partner, grab her skirts, and dig out at a dead run to try to remain within hailing distance of her line, or she can hang on for dear life and be dragged around in a king-sized snap-the-whip, hoping

The perfect tribute, with dancers lined up and at attention, for the playing of the National Anthem.



With the Mayor, special guests and officers in the front row, the march has about reached its climax.

she doesn't end up in the second row of the balcony.

The pivot guide, in addition to slowing down the turn, also makes sure each set moves all the way up to his position before it starts its turn, as the tendency for each set is to anticipate the turn and start too soon, so that the column gets successively shorter and more cramped.

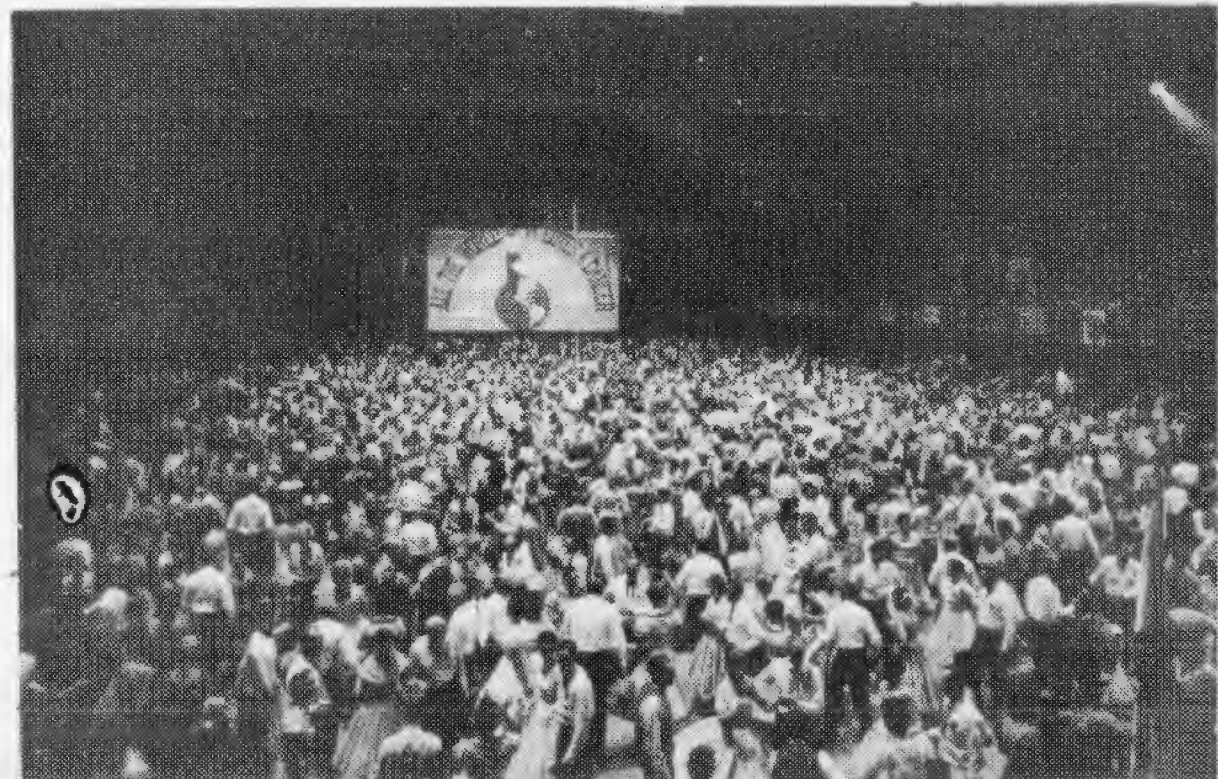
The MC has to signal the final stopping place for the first line and make sure it advances far enough so the succeeding rows have enough room.

In our format, the MC then instructs the lines of 32 to split in the middle and each half sashays away from the center about four feet, leaving an eight foot center aisle. All the lights go out except a white spotlight aimed at the rear of the aisle, up which comes the color guard. Spectacular? You bet it is!

To sum up, the key point is *planning*. Set up a chart, arrange your lines, pick your personnel for pivot men, pivot guides, and liner-uppers—and give them specific instructions. (We actually rehearse ours.) Although this seems to be a lot of detail, remember that this is usually a once-a-year shot on a major festival, and is well worth the effort.

Now get out there and march!

Just a word from the M.C. and the lines form into squares and the big dance is under way.





GEMS FROM THE OTHER PUBLICATIONS

(Ralph Page on Memories of 30 Years of Calling in Northern Junket, Keene, N.H.)

"... At fancy balls the most important person in the hall was the head floor manager — not the prompter. He was the one who gave a signal from the floor when the dance was to start; he introduced any stranger who wished to dance; he was the one who informed the orchestra leader when he was ready for the Grand March that was an important part of any fancy ball; also, he told the leader if the music was being played too fast or too slow; he saw to it that all sets were filled; that the hall was well ventilated, with a smooth floor, free from dust. In filling the sets many times they secured partners for those who were not dancing; in many cases they were the ones who hired the music and made up the program of dances. As a means of identification a star, ribbon, bow or sash was usually worn by the floor managers. Oh, they were important men; never forget it. Certainly they made a prompter's life much easier than it is today when all of the above mentioned details usually are left to the caller. Remember now, I am speaking about the large fancy dress balls and cotillions, not the ordinary Town Hall dance of a Saturday night — although in many places here, too, there was a floor manager..."

(Doris McCartney in Open Squares, Pasadena, Calif.)

"We have been asked by a number of individuals to write something about the apparent increase in 'rough dancing' — jerking and kicking on an allemande, spinning and whirling the girl in a grand right and left, and even the backlash as it is often done.

"... Square dancing is, or should be DANCING, implying a rhythm, commonly in unison with music. Square dancing must be cooperative, requiring eight persons in a single square... Therefore, consideration of every other dancer in the hall is a prime requisite for continued square dancing enjoyment.

"... *If your club is visited by rough dancers:* If the rough dancing of your occasional visitors is apt to deter your regular members or other visitors from returning to your club dances, you are justified in suggesting that the offenders do not return. Talk it over with your caller. He might be able to take care of it for you. Or an officer can privately and diplomatically explain your club customs to the visitor.

"*If you dance where you encounter roughness:* If you are a visitor, you cannot control club atmosphere, but no more than one night need be 'wasted' on dancing which is not to your taste. However, try to ascertain if the objectionable dancing is condoned by the club, or approved by it. Be sure you don't blame the club for activity of other visitors which they may regret as much as you do.

"*If you are a dancer who must kick:* In your own club or group, there is probably no one who can or should dictate to you in regard to your dancing habits. If you are willing to take the physical risks for yourself and your wife and are dancing in a square who want to kick, just be sure you are not endangering the neighboring squares. But why not try to advertise your dance to attract similarly inclined dancers? Not 'Fun-Level' but 'Come at Your Own Risk'."

(Naomi Cluck in Square News, Indianapolis, Ind.)

"... 'A clever idea for always having a purse handy was dreamed up by Georgia Hadley and is worth passing on to the rest of you. She was 'wearing a purse,' unknown to any of us. The purse is the small envelope type, large enough to carry your compact, lipstick and anything you might need. She had fastened a small chain on one end of it and attached the chain to the inside of her skirt band. By releasing the zipper of her skirt, there it was, nestled in the folds of her petticoats. This idea would solve a problem for many of us who dislike being hampered with a purse..."

STYLE SERIES:

HEY, DOWN THE MIDDLE

AMONG THE UNUSUAL or novelties in square dancing is a series of patterns or breaks that require a certain amount of memorization on the part of the dancers. This would include the Grand Square and its variations and figures similar to Teacup Chain.

They are, indeed, novelties and are sometimes considered the "frosting on the cake." Because they can be done with a certain amount of satisfaction and because they add a degree of flow and change of pace to the normal routine, Sets

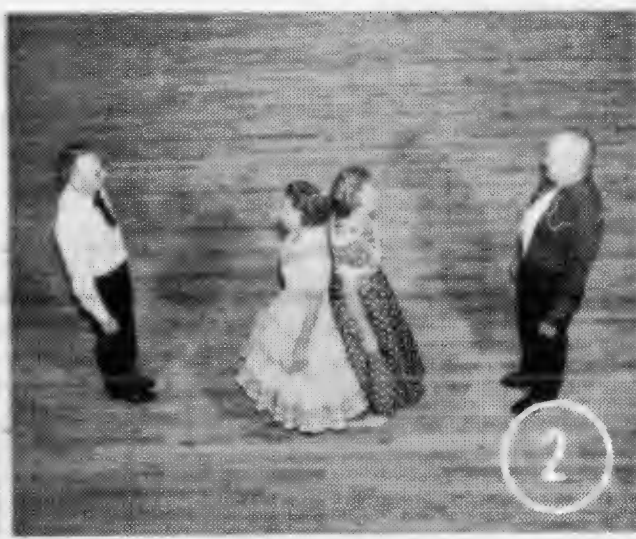
in Order occasionally puts the spotlight on one of these and offers it for your dancing pleasure.

This time it's an old variation of the country "hey" and is adapted to fit two couples as well as an entire set of four couples. Because it is less complicated, let's take a look at the smaller version first. Starting with two facing couples (1) the two ladies stand back to back (2). Now, only as a means of orientation but not as a necessary part of this figure, at this point we add a do sa do (3) after which the couples return to facing positions as in figure two. However, this sets their direction for the movement that follows.

Starting the "hey," the men head toward the center as the two ladies head out, partners thereby passing right shoulders (4). Each lady will then make a clockwise loop around her partner's starting position while the two men make a left hand contact (5). Without going
(More next page)

HEY, DOWN THE MIDDLE

Two Couples Working



NEXT MONTH: A JAM-PACKED ISSUE



STARTING in the October issue will be the first section in the long-awaited Dancer's Indoctrination Handbook. You'll find a wealth of material aimed just at the dancer that will prove perfect for the old-timer and newcomer, alike. Following issues will add to this invaluable series.

Planning a costume party next month? Watch the October issue for pictures and ideas on party themes and special Halloween treats.

Have a housing problem? Read what the folks in Salem, Oregon, did in order to have dancing room.

All of this—plus the regular S.I.O. features—NEXT MONTH.

COMING—WATCH FOR the special History of Square Dancing insert in your November issue.



around each other, the men simply walk past heading toward the outside while the two ladies making their loop, head toward the center (6).

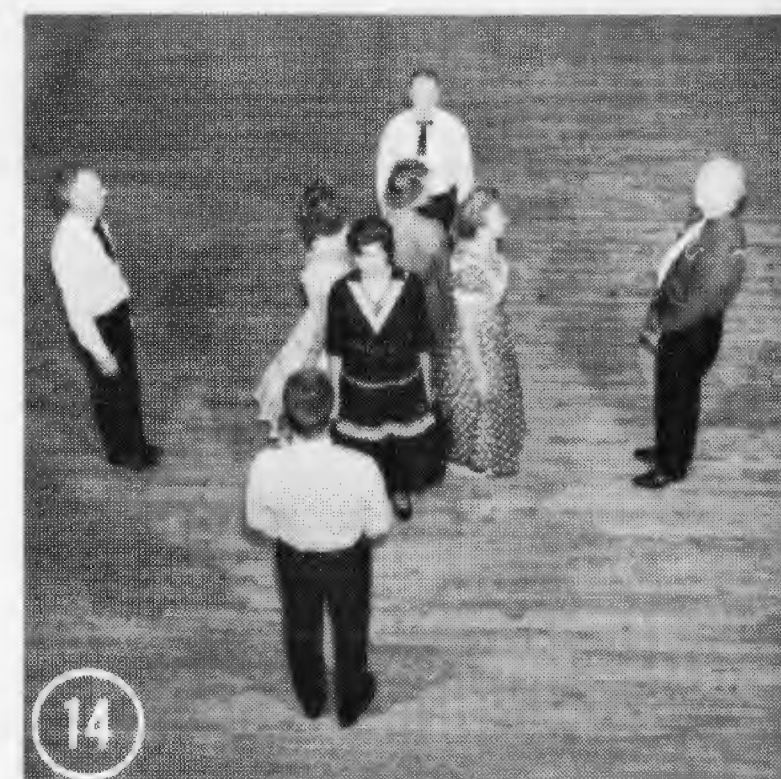
While each man makes a clockwise loop around the outside spot, the two ladies make a left hand contact to walk past each other (7) and head toward the outside (8). Once again the ladies are making a clockwise loop around the outside position as the two men touch left hands walking past each other (9) and head back to their head home position (10). The men clockwise loop at home to end in their starting spot as the ladies, touching left hands, head toward their partners at starting position

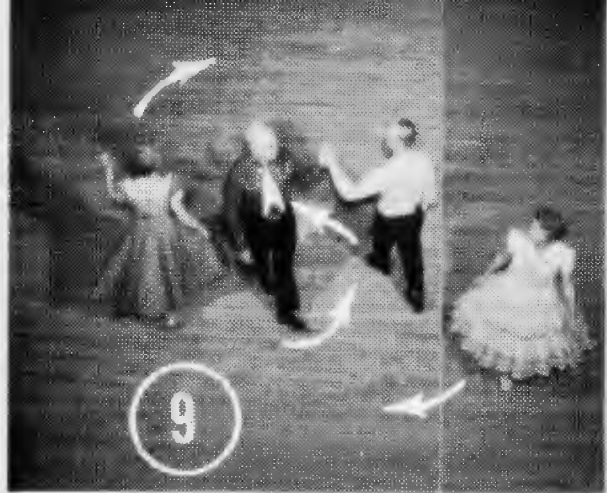
(11) and end with a regular waist swing (12). Total number of beats, up to swing: twenty-four.

This same figure is quite effective with a complete square of four couples working at the same time. The same principles as used in the two couple "hey" apply with the square. Starting from a square position (13) the girls head to the center back to back (14). As in the earlier case, in order to set the dancers in the correct direction, we've included an eight beat do sa do (15).

Following the do sa do and in position (14 again) the "hey" begins with the men heading

ALL FOUR COUPLES HEY DOWN THE MIDDLE





toward the center and the ladies to the outside (16). The men star left and move across the set while the ladies make a clockwise loop around home position (17).

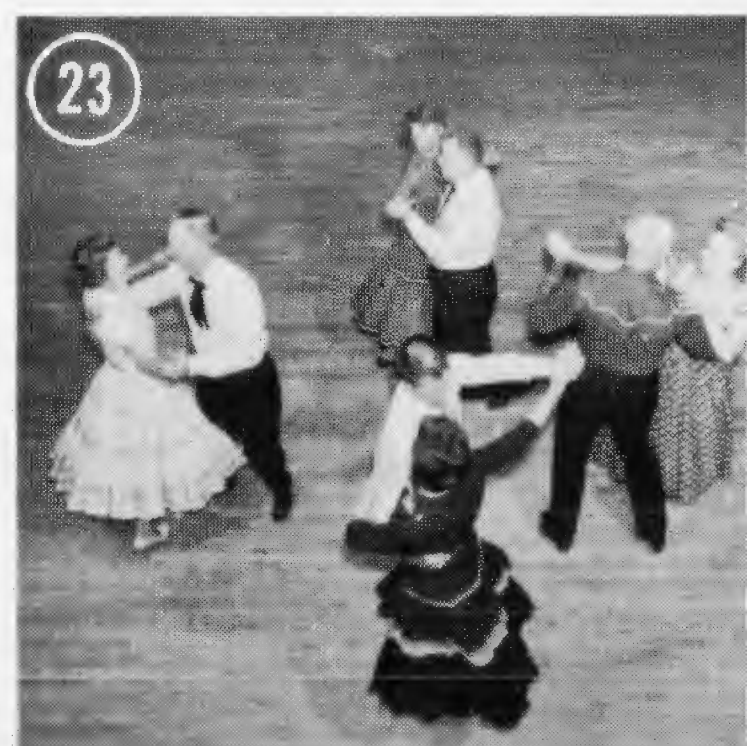
Arriving at the spot across the set, the men prepare to leave the star and make a clockwise loop around the spot as the ladies, finishing their loop, head toward the center (18). As the men loop their opposite spot, the ladies left hand star (19) heading across the set (20) to loop their opposite spot as the men once again make a left hand star in the center and head across the set toward home (21). As the men loop their home position the ladies left hand star heading across

to their original starting position (22) to meet their partner and to finish the movement with a swing (23).

POSSIBLE CALL

Walk all around your left hand girl
Head back home to your pretty little pearl
Turn your partner left; it's left arm 'round
Go once and a half and don't fall down
Bunch the girls in the center back to back
Now do sa do go 'round the track
Go all the way 'round and don't be slow
Everybody—Hey Down the Middle—go.

Next month: The Grand Square and three variations.



LADIES on the SQUARE

FLYING PETTICOATS



YOU KNOW HOW IT IS. You try to stuff those lovely bouffant petticoats into a suitcase and not only do they come creeping back up at you but there is scarcely room for anything else for your trip. With so many square dancers traveling by 'plane these days, where packing must be pretty durn' efficient, it's a good idea to investigate petticoats themselves and methods of packing same for being airborne.

First off, try to limit yourself to one petticoat for the trip. It sounds drastic and if it's a long trip, you may feel required to include two or three petticoats of varied colors, but try desperately to keep yourself down to one white petti which will go under everything.

This decided upon, how are you going to get it to where you are going? If you take a regular petticoat such as may be purchased in most department stores or dress shops and which is not too, too bouffant, you should know about these long plastic bags which look like enlarged umbrella cases. They can be found in the "notions" sections of the stores and cost around a dollar for two. Method: roll your petticoat lengthwise and stuff it in, waist first, with a sort of screwing motion that is least liable to muss the ruffles.

This will make a long, sausage-like bundle which will go into a 26" suitcase just fine and perhaps even into the next size smaller, if you must. Pack it on the bottom, right next to your shoes, which should be at the back.

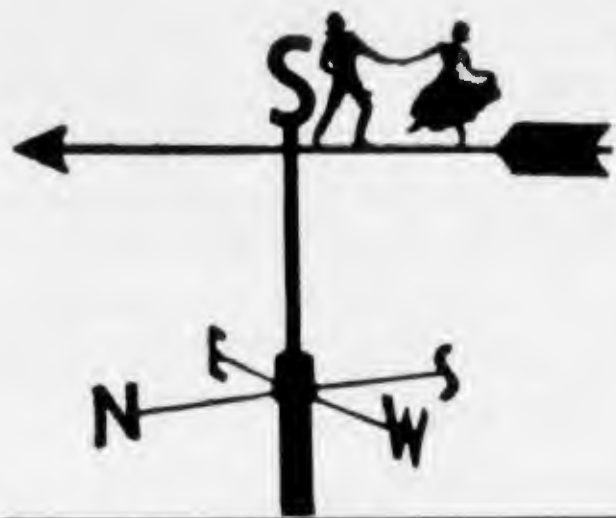
If your petticoat is one of those enormous bouffants designed only for square dancing, it will be much too big for the long plastic bag. Don't despair, however. A zippered plastic blanket bag, also available in the notions sections, will hold two or even three of these creations, rolled from waist to hem. They will fluff

with a fast shaking when you take them out. For short airplane hops, you can check this blanket bag with its glamorous load right thru with the rest of your luggage. You can also sometimes carry it on the 'plane as hand luggage. For this information and for overseas flights, check your individual airlines. The blanket bag costs one dollar or less.

Many dancers are planning on overseas flights to Europe, Hawaii, etc., this year and they might like to know about some "make-do" bouffant-ing which could meet travel problems. There is a type of wrap-around petticoat made of horsehair with rows of lace at the bottom which fastens together at the waist with Velco and holds firmly. This is not extremely bouffant but it might make a good travel item. Especially if your dress is of light weight material, rather than one of the heavier squaw dress types, this petticoat would do very well.

Okay, girls, stuff your fluffs and go flying!





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Tennessee Toe-Tapping

There are four square dance clubs in Knoxville, under the city recreation program, each meeting twice a month on either Tuesday or Saturday nights. The city has given the square dancers a building (Utopia!) known as the Jessamine Street Square Dance Center, which will hold about 30 squares. Four local callers handle the job. Some visiting callers come in from time to time, Max Forsyth and Don and Marie Armstrong being the most recent. A 25-week beginner class of 100 people graduated in mid-August.

—Ozzie Thaxton

Alabama Activity

Mobile Squares celebrated their own 11th anniversary on June 2 and in keeping with the festivities of the city, celebrating its 250th birthday, all came dressed accordingly. The women were in long dresses and bonnets, the men in long beards and "grampa" style clothing. Over 200, including children, showed up to enjoy a dinner prepared by the ladies. This was followed by an evening of square dancing to Harry Neigel, Jr. Mobile Squares dance Fridays in the Whistler Community House.

—Price Oliver

Mississippi

Here's a cutie. A new club in Wiggins is the Pickleville Squares. Recalls the aroma of vinegar and spices around fall pickling time back in the old home town—and not bad recalling, either. The club graduated 10 squares on July 8. Bill Nelson of Keessler AFB was the instructor. The graduation took place at the Perkinson Junior College.

—Jesse Blackwell

New England Events

Representatives of 34 clubs from 5 New England states came to elect officers for EDSARDA (Eastern District Square and Round Dance Assn.) at Newton Pavilion, Newton, N.H., recently. The slate: Ralph French, John Dall and Barbara MacDonald in for second terms; George Noel, Gertrude Lawrence augmenting. Edward Mayall was made chairman of the 1962

EDSARDA Spring Festival. The Lloyd Platts, Grace Mayo and Betsy Landick were also appointed to serve.

—Betsy Landick

Haylofters of Chester, N.H., graduated a class on July 27, with Paul Pratt as instructor. Club prez is Harold Chase. The club meets twice monthly at the Hayloft, Chester.

—Pat Saretti

Jack Parry of the Newington, Conn., Square Dance Club, has been elected leader of the club-sponsored Connecticut Square Dance Calendar Assn., which numbers 18 clubs. Heading the round dance committee are Fran and Ed Lubera.

—Bob Prentice

California Capering

The 7300-plus dancers who attended the 8th California State Convention in San Diego on June 16-18 had a happy time. Facilities at Balboa Park are among the best and day and evening sessions of dancing, panels and workshops, were well-patronized.

Among outstanding features was the use of thousands of brilliantly-hued gladiolus as decorations everywhere. Clement weather made the outdoor dancing on a portable wooden floor extremely popular. "Room 13," a place of relaxation with available coffee and lounge chairs, helped many a weary committeeman to hold to his taxing schedule, and benefited visiting callers, too. Every convention should have a "Room 13!" Exhibitions in Balboa Bowl were uniformly good.

Roland Smock, Chairman of it all, deserves special credit for handling well what could have been a tedious job of presenting dozens of committee workers and making it interesting to all who heard. Next year San Jose gets the duty, under Earl Calloway.

—Harriet O'Brien

The Palomar Square Dance Assn's 5th Saturday dance on July 29 was one not to be missed, with Arnie Kronenberger calling at the Ocean-side beach "slab." This was summer dancing under the stars and beside the beautiful Pacific, in one of its most rarefied stages. New officers



ROUND THE OUTSIDE RING

for Palomar are Ken Parker, Bob Miller, Walt Adams, Dick Blackledge, Gordon Siegel, Jim Cannon and Keith Mansur. —*Frances Muise*

On July 1 the Mischief Makers of Alhambra turned back the clock to the "good old days." With the help of Jonesy and pal Del Holley, the rafters of the local "Y" rang to the old tunes of Chase the Rabbit, Crawdad and the rest. The "dated" round dances included Waltz of the Bells, Spanish Circle, etc. Members and guests added to the atmosphere by wearing grandmother's type clothes. Dancers enjoyed the idea immensely. —*Mildred Weal*

Georgia Goings-On

On July 29 many of the Atlanta area callers officiated at the Second Atlanta Federation Splash Dance. Does everyone bring swim-suits? It was held at Adams Park Gym, so maybe they do have a pool... —*John Mooney*

Louisiana

The ladies of the YW Twirlers turned out in bright, patchwork-quilt dresses for Shreveport's Holiday in Dixie Festival dance. The male division matched the gay plumage of their taws in their shirts. The same group enjoyed an outing on June 17-18 at Camp Margaret near Forbing. Who minded a little rain? Club caller Joe East was aided by Joe Hines, J. B. Edwards, Emmett Knight, Richard Brown and "Bo" Lyles.

—*Erin Ortan*

New York Notice

Square dancers were invited to dance on the roof at the McBurney YMCA in New York City during the summer months by the Triangle Squares, with Bill Bartsch calling. Free refreshments, free instructions, a special "Party of the Month" and dancing under the stars on a New York rooftop sounds like an unbeatable combination.

Panama Patter

George and Emma Delabarre of Grandview, Wash., found a lot of hospitable square dancers when they visited the Canal Zone in June. Upon their arrival they were whisked from the airport directly to the Star-in-a-Circle (nice name) Club in Balboa. There they were treated to a "Welcome to Panama" party which proved to

be only the beginning of a round of square dance parties, with the Bob Sielers as "tour conductors." They visited the Gold Coast Swingers of Coco Solo on the Atlantic side of the isthmus and the Y.M.C.A. Another highlight was putting on a dancing show for soldiers and their families at the N.C.A. Club at Fort Kobbe.

Oregon Offering

The Sno-Cap Stompers (imaginative) of Odell, planned a big outdoor dance in conjunction with the Hood River County Fair on August 12, with Elmer Alford, club caller, as M.C.

On September 16 the clubs of the Mid-Columbia area are having a Fall Jamboree with all the clubs participating. Eddie "K" will furnish the music and the "do" will be held at Cascade Locks, Ore. M.C.'s will be Marv Moyer, Elmer Alford and Jim Bailey. Clubs in on it are Sno-Cap Stompers, Swap and Swing, Gorge 59'ers, Dip and Dive, Merry Mixers, Clodhoppers and Sashay Club. —*Pauline Alford*

Missouri Musings

The Joplin Tri-State Square and Round Dance Clubs Assn. will hold a Square Dance Jubilee on September 23. About 10 large clubs in the Joplin-Kansas-Oklahoma area make up the association. The Trails-End Dance on September 22 will be held at Landreth Park Armory, with 25 callers on the program. Marshall Flippo and Harold Mainor will handle the calling on Saturday night after conducting square dance workshops in the P.M. Bud and Maxine Martin will be in charge of couple dancing. Full information may be had from Lee Gozia, 109 N. Byers, Joplin, Mo.

Promenaires, a new club in Cape Girardeau, dance Friday nights at the Naval Reserve Training Center at the airport. Norman Harwell is caller. —*Wilma Spaeth*

Wisconsin Wanderings

Plans formulated apace for the 3rd Wisconsin Square Dance Convention on Aug. 25-27 at Stevens Point. All facilities of Central State College were reserved, including the Fieldhouse, College Union, Campus School Gym and three dormitories. —*Brad Landry*

Ohio Observations

The Greater Cleveland Federation of Square and Round Dance Clubs is sponsoring their Annual Square-Round Up on September 30 at Manger Hotel, Cleveland. Dancing will be from 2-6 P.M. and again from 8 P.M. to 12 midnight. Featured callers will be Howard Liffick, Billy



ROUND THE OUTSIDE RING

Bates, Dean Dreyer and Gloria Rios. Carl and Pat Smith will conduct the round dancing. For more details write John Hucko, 1427 Beaconfield St., Lyndhurst 24, O.

In Lima the Square Dance Clubs, Inc. will sponsor their Second Annual Fall Festival on September 17 beginning at 1 P.M. at the Allen Co. Fairgrounds. There will be 9½ hours of continuous square dancing featuring Ron Schneider as M.C. Grace Wolff will handle rounds. Melvin La Viness, Ada, O. knows more about all this.

—The Huffmans

Minnesota Meandering

Whitey Aamot of Waseca was elected president of the Square Dancers' Federation of Minnesota at the 10th State Convention in Detroit Lakes recently. There were 1252 registered for the 3-day convention. Johnny LeClair and the Elwyn Freshes were featured on squares and rounds and Lynn and Maudie Woodward were the Honored Couple of the convention.

Arizona Amblings

New officers of the Valley of the Sun Square Dance Organization, went into full tilt in July. They are Johnny Schultz, Jim Stevens, Pappy Luce and Kathy Long. The Board of Directors includes Ginny Espinosa, Beverly Carty, Ed Chambers, and Earle Steele. Permanently on the Board are Judge Renz Jennings and Phoenix Parks representative, Hank Swan.—Hap Deuel

Singin' Sam Mitchell of Tucson called for the Square Toppers in Phoenix at the Osborn Women's Club on June 10. This "advanced invitational" group dances 2nd and 4th Saturdays to the calling of Bob Johnston.

Yuma Square Dance Association is swinging into a new year with high spirits and a newly-elected group of officers. These are Charles Strickland, Jerry Trammel, Bea Venable and Gloria Sheridan.

—Sherry Cole

Texas Talk

Mayor Pro-Tem of San Antonio, Mike Passur, proclaimed Square Dance Week there June 4-10 in connection with the San Antonio Council's Third Round Dance Festival. The festival was well-attended by round dancers who were also given a good taste of square dancing during

their stay. Next year's festival has been set by Chairman Jess Gates and committee for June 8-9, 1962. There is no registration fee for this festival and if you would like to know more about it, write Helen Gipson, 1006 W. French Pl., San Antonio.

Across the Northern Border

Polar Squares of the RCAF Station at Cold Lake, Alberta, gave a bang-up banquet on June 9 at the Airmen's Mess, with dancing later at the Social Centre. Nearly 100 members and guests enjoyed roast turkey by candlelight. Mert Crawford, retiring chairman, turned his responsibilities over to Bill English for next season. Flight Lieutenant Ken Blackmore was present as the Commanding Officer's representative.

—Len Good

The Jackpine Squares of Valemount, B.C., held their Annual Picnic at Mount Robson Picnic Grounds on June 11, when members and guests danced on the grass. Mel Ballard and John Bagg were the callers for Jackpine, plus Don MacGregor, Mel Rhul, Stan Hicks.

—Margaret McKinley

D.C. Area Dancing

Thunderbird Twirlers of Annapolis, Md., began their summer session of dancing on June 17 and continued every Wednesday thereafter in the air-conditioned Harundale Mall in Glen Burnie. Baty Hall was the caller. —M. E. Francis



Following an idea found in Sets in Order, Prairie Dusters of Pueblo, Colo., honor their caller, Al Horn and his taw.



MAYFLOWER

DI ROMA

Introduced at the National Convention and
an immediate success.

by

Lou and Ginger Brown of Medway, Mass.

KON-TIKI

Continues to be No. 1 in the country among
the established hits.

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Mayflower No. 19.

DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 2, NEW JERSEY

*September 1961*

IN PLANNING for the newcomers about to enter square dancing this month, George Elliott has come up with some dances that prove exceptionally useful during the first 10 weeks of class work. Not only are the patterns a bit out-of-the-ordinary, but the figures are especially designed to make good use of some of the simple basic movements.

PASS THRU, SPLIT THE RING DANCE

One and three go forward and back
Go down the middle and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Inside four pass thru and split two
Go round one line up four
Forward eight and back once more
Inside four pass thru and split two
Go round one line up four
Forward eight and back once more
You all pass thru and turn back
Find old corner a left allemande.

SHOOT THE OWL

An old dance just made a bit more directional.
First couple only you bow and swing
Swing right out to the middle of the ring and swing
Leave your lady standing there
Circle three with the next old pair
Go once and a half around
This puts No. 1 gent on the outside.
The couple arch, the gent duck thru
The caller will later on call his maneuver "Shoot the Owl."
Swing your own is what you do
Everybody swing
Gent go on (to the next couple)
Girl go back (to the couple he just left)
And circle three on a different track
Go once and half around
This puts No. 1 man and No. 1 lady on the outside of the rings of three.
The couples arch, the rest duck thru
Swing your own is what you do
Everybody swing
The gent go on (to the next couple)
The girl go back (to couple he just left)
And circle three on a different track
Go once and a half around
Shoot the owl to the middle of the ring
Grab your own and take her home
And everybody swing, now allemande left.

INSIDE OUT**One and three go forward and back****Go into the middle and one (couple) dive in**

Don't change the directions you are facing now. No. 1 and 3 couples meet in the center. No. 3 couple makes an arch and No. 1 couple dives under. Couples stay back to back. No. 1 couple now makes an arch and No. 3 couple backs under.

And inside out and outside in**Now bend your back and do it again****With an inside out and outside in****Back up to home****Go into the middle, take the opposite lady and face the nearest side****And dive right in****An inside out and outside in****Bend your back and do it again****An inside out and outside in****There's old corner, a left allemande.****RIGHT HAND OVER, LEFT HAND UNDER**

This is a good dance for the first night. It is easy to teach and is complicated enough to make the dancers feel that they are really dancing. It may be used several times during the evening and makes a good closer.

One and three you bow and swing**Take your lady to the right of the ring and circle four****Leave the girl in a line of three****And get on home where you should be****Then forward six and back you go****A right hand high, the left hand low**

Instruction: The men are going to cross the girls in front of them by making an arch with the right hand lady and pulling the left hand lady thru the arch. Don't let go hands until the girls have crossed. Tell the girls that after the cross each girl will go to the nearest side of the lone man in whose direction they are going. Face the set and make new lines.

Cross the girls to a brand new line**Forward six and back in time****Right hand high, left hand low****Cross the girls and let 'em go****Brand new lines like you did before****Forward six and back once more****Right hand high, left hand low****Cross the girl and let 'em go****Brand new lines like you did before****Forward six and back once more****Right hand high, left hand low****Cross 'em over, let 'em go****Join your hands in a big old ring****Circle left with the dear little thing****Allemande left.**

CIRCULATION

By Tonto King, Ardmore, Oklahoma

Bow to your partner, corners all
Circle to the left, go round the hall
Change the ring to a right hand star
Back by the left, not too far
Gents reach back and box the gnat
All eight star right, and after that
Gents reach back, do paso
Corner right, don't be slow
Partner left all the way round
Gents star right, go cross the town
Opposite left, allemande thar
Gents back up, a right hand star
Shoot that star to the girl ahead
Promenade, that's what I said
One and three wheel around, two ladies chain
Turn 'em around, Dixie chain, on to the next
Two ladies chain, turn your Sue
Cross trail with the same old two
Allemande left...

DIXIEPALOOSA

By Fred Wilson, New Westminster, B.C.

One and three bow and swing
Up to the middle and back again
Pass thru, single wheel to a Dixie chain
Lady go left, gent go right around one
Into the middle two ladies chain
Turn them around and pass thru
Right and left thru the outside two
Dive to the middle, California twirl
Split the outside around one
Into the middle two ladies chain
Cross trail thru around just one
Into the middle you turn back
Allemande left your corner Jack
Grand right and left go around the track.

MERRY MIXER

By Turner Mallory, Tachikawa A.B., Japan

Four ladies chain across
One and three go forward and back with you
Then half square thru, right and left thru
the outside two
Dive thru, square thru three-quarters round
Split those two, separate round one
Into the middle Dixie chain, ladies go left
gents go right round one
Four in line
Forward eight and back in time
Pass thru bend the line
With the couple across square thru three-quarters
round
Go on to the next trail thru, you turn back
Four on the end box the gnat
Center four cross trail, separate
Round two, get back home do sa do
Face the middle pass thru, you turn back
Box the gnat, face the sides right and left thru
Dive thru right and left thru
Pass thru, eight chain thru (choice of patter)
When you're straight right and left thru
Dive thru, star thru, then cross trail
Left allemande.

SMOOTHOUT

By F. A. EnEarl, Birmingham, Alabama

Promenade don't slow down
One and three you wheel around
Star thru with the couple you found
Then square thru, go four hands round
Bend the line when you come down
Star thru with the couple you found
Then square thru go four hands round
Bend the line when you come down
Corners all, left allemande
Partner right for a right and left grand.

ECHO ORBIT

By Bill Hansen, Santa Barbara, California
Slightly revised by Bruce Johnson,
Santa Barbara, Calif.

Ladies center and back to the bar
Four gents center with a right hand star
Back by the left and pick up your own
Star promenade and around you roam
One and three like Chinese fans
Wheel around, all drop hands
Square thru and when you're thru
Those in the middle pass thru
Courtesy turn all eight of you
Center four right and left thru
A full turn, face out and then
Ladies chain to get to your men
Circle once and go like thunder
Inside arch, outside under
Star by the right in the middle of the set
It's a right hand star, now back by the left
To the original corner for a star promenade
With the arm around that corner maid
Heads wheel around and whirlaway (half sashay)
Left Allemande

CLUB FUN GIMMICK

KISSIN' COUSIN CLOSER

By Jim Dauer, Belleville, Illinois

Head two ladies chain to the right
Turn 'em boys, hug 'em up tight
Two and four move into the middle and back
*Move into the middle a right and left thru
Turn 'em on around and pass thru
Stand there back to back
Now one and three join hands around that ring
Circle to the left like everything
Circle to the left 'til you meet your date
You're gonna stop, hug her up tight
Turn out the light, kiss her goodnight
That's it, that's all...

or

*Move into the middle California twirl
Stand there back to back
Now one and three join hands, etc....

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

AN OLDIE IN NEW CLOTHES

STARRED HEN

By Ivan Midlam, Eugene, Oregon

One and three forward and back
Pass thru and you turn back
Star thru across from you
Right and left thru the outside two
Turn the girl and dive thru
Star thru across from you
Right and left thru across the way
Then roll away with a half sashay
Star thru across from you
Right and left thru the outside two
Turn the girl and dive thru
Star thru across from you
Right and left thru the opposite two
Turn the girl and cross trail thru
Allemande left...

BREAK

By Dick Weaver, Honolulu, Hawaii

First and third bow and swing
Promenade outside the ring
Just half way round, go to the right
Right and left thru now keep in time
Turn your girl then make a line
Forward up and back with you
Forward again and star thru
Square thru go all the way round
And keep in time
You're facing out — you got a line
California twirl, go forward and back
Dixie chain on the double track
Girls turn left, men turn right
There's the corner, left allemande...

ULTIMATUM

By Jimmy Morris, Temple City, Calif.

One and three with a half sashay
Go forward up and back that way
Forward again and trail thru
Around just one to a line of four
Forward eight and eight fall back
Just the ends box the gnat
Face the middle and square thru
Three-quarters round have a little fun
Separate go around just one
Forward eight and eight fall back
Just the ends box the gnat
Face the middle and square thru
Three-quarters round have a little fun
Separate go around just one
** Forward eight and back with you
Shuffle the deck and double pass thru
The girls turn back and swat the flea
The girls turn back and Dixie chain
The girls turn back, left allemande
Find your partner, right and left grand
** Alternates can be used to eliminate shuffle
the deck
Inside two right and left thru
Turn around and pass thru, left allemande
or
Inside two half sashay
All four couples half sashay, allemande left

JOHN'S GEM

By John Ward, Alton, Kansas

The heads go up and back with you
Now star thru then pass thru
Star thru then pass thru
Go on to the next and star thru
Then pass thru
The centers star thru then pass thru
Go round one for a left allemande...

BELT LINE DIXIE

By Del Coolman, Flint, Michigan

Promenade don't slow down, one and three you
wheel around
Right and left thru the couple you found
Pass thru, on to the next right and left thru
Same two ladies chain, turn 'em around
Same two ladies Dixie chain
On to the next, two ladies chain
Turn 'em around, same two ladies Dixie chain
On to the next two ladies chain
Turn 'em around, same two ladies Dixie chain
On to the next two ladies chain
Turn 'em around, same two ladies chain
On to the next Dixie chain
Ladies left, gents right, allemande left, etc. .

PALM SPRINGS' STAR DUST

By Milton Lease, Palm Springs, Calif.

Head couples right and left thru
Then all four couples star thru
New head couples right and left thru
Side couples in head position.
Then all four couples star thru
Head couples right and left thru
Then all four couples star thru
New head couples right and left thru
Then all four couples star thru
Now you're home, swing a few
Then allemande your corner . . .

ALL STAR THRU

By "Mac" McKinney, Lombard, Illinois

First and third you bow and swing
Lead out to the right of the ring
Circle four you're doing fine
Head gents break and form a line
Forward eight and back with you
Star thru, right and left thru
And turn the girls like you always do
Star thru to four in line
Pass right thru and bend the line
Star thru, right and left thru
And turn the girls like you always do
Star thru to four in line
Cross trail thru you're doing fine
Allemande left like a daisy chain
Go right and left and turn back one
Allemande right and gone again
Go left and right and turn back one
A left hand star to an allemande thar
And the gents back up in a right hand star
Slip the clutch, allemande that maid
Come back one and promenade
You promenade now two by two
Right back home like you always do
Call twice for heads and twice for sides.

GORGEOUS MUSIC

SUNNY WALTZ

By Arna May and Jimmy Moss, Pt. Arthur, Texas

Record: Aqua 215

Position: Open, facing LOD

Footwork: Opposite throughout,

Directions for M unless otherwise noted

Meas. INTRODUCTION

1-2 Intro — Wait 2 meas;

3-4 Bal Away (Back); Bal Together (Bal done with step, touch, —;);

PART A

1-4 Waltz Fwd, 2, 3; Waltz Manuv (W Spin); Waltz R, 2, 3; Waltz To Open;

In open pos starting L ft, waltz diag fwd away from ptr; M manuv to face RLOD, RLR, while W makes a complete LF spot turn LRL, to end facing LOD in CLOSED pos; step bkwd on L to start two RF turning waltz steps, ending OPEN pos facing LOD.

5-8 Waltz Fwd, 2, 3; Waltz Manuv (W Spin); Waltz R, 2, 3; Waltz R To Open;

REPEAT ACTION OF MEAS 1-4

9-12 Step, Swing, —; Wrap, 2, 3; Wheel Fwd, 2, 3; Unwrap, 2, 3;

Step fwd on L, swing R fwd, hold; retaining W's L hand in his R, M moves to outside (RLR) turning 1/2 RF to face RLOD stepping LRL, W turns 1/2 LF moving twd COH to end facing RLOD in wrapped pos; join free hands — M's L, W's R, still in wrapped pos, stepping LRL, wheel fwd 1/2 turn to end on inside facing LOD (W wheels bkwd); as M waltzes fwd W rolls out RF prog LOD to end OPEN pos facing LOD.

13-16 Step, Swing, —; Wrap, 2, 3; Wheel Fwd, 2, 3; Unwrap, 2, 3;

REPEAT ACTION OF MEAS 9-12 except end in BUTTERFLY pos, M facing wall.

PART B

17-20 Side, Behind, Side; Front, Point Swd, —; Behind, Side, Front; Side, Touch, —;

Butterfly pos, M facing wall, step L to side, R behind L, (W also XIB) to side on L; step R XIF of L, still facing partner point L swd in LOD; moving RLOD, step L behind R, to side on R, step L XIF of R; to side on R in RLOD, touch L beside R.

21-24 Bal Away; Bal Together; Waltz Fwd; Step, Touch, —;

Step away from partner on L, touch R; step twd partner on R, touch L assuming SEMI-CLOSED pos facing LOD; waltz fwd LRL; step fwd on R, touch L beside R, still in semi-closed pos.

25-28 Step, Hook, Turn; 1, 2, 3; Waltz R, 2, 3; Fwd Waltz, 2, 3;

Step fwd on L toeing out, cross R in front of L (toe of R is practically next to toe of L) on third ct of meas start LF pivot (W walks fwd CCW); M continues pivot to

end facing RLOD (W continues circular walk to end facing LOD); starting back on L, do 1/2 RF waltz turn to end facing LOD still in CP; one fwd waltz, RLR, turning slightly to R in lilting waltz styling.

29-32 Waltz L, 2, 3; Waltz L, 2, 3; Twirl, 2, 3; Step, Touch, —;

Starting fwd on L do 2 LF turning waltz steps down LOD making one complete turn to end M facing LOD (still closed pos); releasing closed pos but keeping M's L and W's R hand joined, M waltzes fwd, LRL, as W does one RF twirl, RLR, prog LOD; step fwd in LOD on R, touch L beside R to end facing LOD in OPEN pos.

Dance is done three times; on last meas face partner, bow and curtsy.

CUTE SHORTY

DREAMERS' TWO-STEP

By Jerry and Charlie Tuffield, Denver, Colorado

Record: Lloyd Shaw #239-45

Position: Open, inside hands joined, facing LOD

Footwork: Opposite, directions for M

Intro: 4 measures of 4/4 time.

Wait Two Measures: Balance Apart, Touch, —;

Balance Together, Touch, —;

Wait 2 meas (8 counts); bal apart with a step, —, touch, —; bal together the same.

Meas DANCE

1-4 Walk, 2, 3, Swing; Back, 2, 3, Touch; Face-To-Face, Back-To-Back; Face-To-Face, Forward Two-Step;

In open pos, starting M's L, walk fwd 3 steps and swing inside foot fwd; starting on inside foot, walk bwd 3 steps, pivot to face partner and touch L to R; do one two-step in two counts face-to-face (L, R, L), then M turns to his L (W to her R), taking back-to-back pos by stepping to side in LOD on R, close L to R, step on R, turning 1/4 L face to face RLOD; continue turn to face partner, M stepping to side in LOD on L (face-to-face), close R to L, step on L pivoting 1/4 L face to face LOD, take one fwd two-step starting on M's R (W's L).

5-8 Grapevine-Away; Grapevine Together (Clap); Turn Away Two-Step; Two-Step; Two-Step; Two-Step;

In open pos, M steps to side twd COH on L (W opp), behind on R, to side on L, touch R; grapevine back twd partner by stepping to side on R, behind on L, to side on R, pivot to face partner on count 4 and clap hands with partner (M's L and W's R, M's R and W's L); starting M's L, M turning L and W, R, turn away from each other in four two-steps (8 counts), ending facing partner again, M's back to COH, BOTH hands joined.

9-12 Side, Behind, Side, Front; Slide, 2, 3, Touch; Side, Touch, Side, Touch; Roll, 2, 3, Touch;

Step to the side on L in LOD; behind on R, to side on L, in front on R (W steps to side on R, behind on L, to side on R, in front on L); still facing partner, M's back to COH, do 3 slides in LOD with 3 L ft leads, and touch R to L; step R in RLOD, touch L beside R, step L in LOD, touch R beside L; starting M's R, roll twd RLOD, M rolling to R, W to L, (R, L, R, touch L), making one complete turn to end facing partner in LOOSE CLOSED pos.

13-16 Side, Behind, Side, Swing; Back, 2, 3, Touch (Face); Two-Step, Two-Step; Twirl, Twirl;

Step to side in LOD on L, behind on R, to side on L, swing inside foot fwd in LOD, ending in SEMI-CLOSED pos, facing LOD; walk bwd 3 steps, starting on inside foot, on 4th count pivot to face partner and touch L to R; take CLOSED pos, starting on M's L, do two R face turning two-steps; twirl W twice and open out to OPEN pos.

THE ROUTINE IS DANCED A TOTAL OF FOUR TIMES

Ending: On the last time through, on meas 16, twirl W only once, step away, change hands to M's R and W's L, and bow.

SQUARE DANCER'S POLKA

CLARINET CAPERS

By Al and Mary Brundage, Westport, Connecticut

Record: Windsor 4667

Starting Position: Varsouvianna, both facing LOD

Footwork: Same throughout

Meas. INTRODUCTION

1-4 Wait; Wait; Step, Touch; Stamp/Stamp, Stamp/ —;

In varsouvianna pos, wait 2 meas; step fwd in LOD on L ft, touch R toe beside L ft; stamp lightly 3 times in place R, L; R, hold 1 ct;

DANCE

1-4 Heel, Toe; Fwd Two-Step; Heel, Toe; Fwd Two-Step (to RH star);

Bending R knee slightly, place L heel to floor diag fwd and to L side, bring L ft across in front of R ft and touch L toe to floor in front of R ft, start L ft and do 1 two-step fwd in LOD; repeat, starting with R ft but during the two-step partners release L hands and W turns out R face twd wall to end in a RIGHT HAND STAR pos.

5-8 Two-Step Around; Two-Step Around; Two-Step Around; W Twirls (R face to Vars.);

In right hand star pos, start L and do

4 two-steps around in a CW circle, W twirling R face during fourth two-step under joined R hands to end with partners resuming VARSOUVIANNA pos facing LOD.

9-12 Heel, Toe; Fwd Two-Step; Heel, Toe; Fwd Two-Step (to LH star);

Repeat action of Meas 1-4 except to end in a LEFT HAND STAR, M facing diag to R of LOD and W facing diag to R of RLOD.

13-16 Two-Step Around; Two-Step Around; Two-Step Around; W Twirls (L face to Vars.);

In left hand star pos, start L ft and do 4 two-steps around in a CCW circle, W twirling L face during fourth two-step under joined L hands to end with partners resuming VARSOUVIANNA pos facing LOD.

17-20 Fwd, 2; 3, Kick; Back, 2; Two-Step (turn ¼ L);

Start L ft and walk fwd in LOD 3 steps, kick R ft fwd: start R ft and walk bwd twd RLOD 2 steps; start R ft and do 1 two-step bwd twd RLOD turning ¼ L face to face COH.

21-24 Repeat action of Meas 17-20, end facing RLOD.

24-28 Repeat action of Meas 17-20, end facing WALL.

29-32 Repeat action of Meas 17-20, end facing LOD.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES

Ending: Heel, Toe; Stamp/Stamp, Stamp/ —;

In varsouvianna pos, start L ft and do one heel-and-toe; start L ft and stamp lightly 3 times in place.

CONTRA CORNER

MAC'S FAVORITE

Here's a double progression (that means every one's always active) that is smooth as syrup. In the beginning, when everyone crosses and turns alone, the turn is done left face. There's a possibility that the first ladies chain may start a beat or two late in adjusting to the allemande left but it smooths out the more it is practiced. For this one the tune "The Duke of Perth" (from the Capital LP album My Scotland) works very well.

1 — 3 — 5 crossed over

— — — — — All cross the set

— — Now turn alone — — Do a right and left thru

— — — — — All forward and back

— — — — — With the couple above star by the right

Go full around, with the one below you

allemande left, two ladies chain

— — — — — Turn the girls and chain right back

— — — — — With the opposite couple you circle four

(Cross at the head and cross at the foot) Now

circle right the other way back

— — — — — All cross the set (opening)

SIMPLE WHEELS

By Don Lewis, Duncan, Oklahoma

First and third bow and swing
First and third single wheel
Lady go left, gent go right
Around just two
Box the gnat with your own little Sue
Face the middle and pass thru
Do a single wheel then Dixie chain
Lady go left, gent go right
Around just two, that's what you do
Now pass your own for a left allemande

SHUFFLE THE DECK VARIATION

By Mel Rich, University City, Missouri

Head couples right and left thru
Head ladies chain right back you do
Head couples out to the right
Circle four and break to a line
Forward up and back in time
Shuffle the deck and the inside two
California twirl and right and left thru
Turn 'em now do a left allemande, etc.

SQUARE GRAND

By Marvin Stanley, Long Beach, Calif.

Head two gents and the corner girl
Go up to the middle and back with you
Forward again, square thru four hands round
Partner right, a right and left grand...

★ SINGING CALL

SUGAR BLUES

By Johnny LeClair, Riverton, Wyoming

Record: SIO F113, Flip instrumental with Johnny LeClair

OPENER and CLOSER

Allemande left your corner, do sa do around
your own
Join your hands, circle left, you can circle round
the ring.
Four ladies roll away, circle left I say
Four ladies roll away, circle left you're on
your way
Allemande left, allemande thar, right and
left and make a star
The men back up you know . . .
Shoot that old star, do sa do around your own .
Promenade this lady, round the ring you roam .
Dancin' the Sugar Blues . . .

FIGURE

Heads cross trail, round one you make a line
Forward eight to the middle, come back and
pass thru .
Bend that old line, go forward eight and back .
Four ladies roll away, forward eight and
back I say
Center four square thru, four hands around
Swing the one you meet . . .
You allemande left, come back and do sa do .
Promenade this lady, round the ring you roam
Dancin' the Sugar Blues . . .

Sequence: Opener, Figure twice for heads, Figure
twice for sides, and Closer.

SMITH'S DIXIE BREAK

By John Smith, Southall, England

Side couples do a right and left thru
And the head two go right and left thru
Side two ladies wheel chain
Turn once around to the opposite man
Head ladies in the lead do a Dixie chain
Both turn left, go single file down the lane
Sides pass thru to a left allemande, etc.

EIGHT CHAIN SHUFFLER

By Vern Smith, Dearborn, Michigan

Heads to the right circle four
Head men break and line up four
Forward eight and back like heck
Pass on thru and shuffle the deck
First couple left, the next one right
Pass thru the first in sight
Go on to the next and star thru
If you're facing Mother, go right and left thru
Turn 'em around and eight chain thru
Go all the way over and all the way back
Just keep on chaining across the track
Hurry up men you'll never get back
When you get back there, the inside pair
Split the outside around one, line up four
Forward up and come on back
Right to the opposite box the gnat
Right and left thru the other way back
Turn those ladies around by heck
Pass on thru shuffle the deck
First couple left, the next one right
Dixie chain the first in sight
Lady go left gent go right
There's the corner, left allemande.

STACKED DECK

By Mac McKinney, Lombard, Illinois

One and three you bow and swing
Lead out to the right of the ring
Circle four you're doing fine
Head gents break and form a line
Shuffle the deck then the center four
Pass thru, split that couple facing you
Around one to a line of four
Forward and back you're doing fine
Forward again and box the gnat
Bend the line then shuffle the deck
Center four pass thru
Split that couple facing you
Around one to a line of four
Forward and back you're doing fine
All turn left, go single file
Make a right hand star and turn it awhile
The gals reach back with your left hand
Allemande left that corner maid
Come back one and promenade
Promenade but don't slow down
One and three you wheel around
Cross trail thru that couple you found
Allemande left that corner maid
Come back one and promendae
You promenade now two by two
Right back home like you always do — —
Call twice for heads and twice for sides

TURN BACK MISS DIXIE

By Joe Lewis, Dallas, Texas

Head ladies chain across the square
Turn that honey when she gets there
Rollaway on a half sashay
Go forward up and back away
Same four make a left hand star
Three-quarters around from where you are
Go right and left thru with the outside two
Turn that pretty girl with you
Half square thru, you're looking out
Frontier whirl, right and left thru
Turn her around and follow the girl
Dixie chain across the land
She'll turn around, left allemande
Partner right, right and left grand

OGOPOGO #1

By Glenn Ashcroft, Penticton, B.C.

Four little ladies chain across
Turn that girl so she won't get lost
Heads to the right and circle up four
The head gent break to a line of four
Go forward and back as you hear me shout
Box the gnat, then the line backs out
Just the inside four pass thru
Split the ring and line up four
Forward eight and back with you
Half square thru that's what you do
Outside four, you turn back
Inside four pass thru, box the gnat
Half square thru, look out man
Cross trail out to a left allemande, etc.

★ SINGING CALL

BUMBLE BEE SQUARE ★

By Marvin Shilling, La Veta, Colo.

Record: Lightning #506
INTRO, BREAK and CLOSER
Left allemande four ladies star
Two turns the men stay where they are
Left allemande—the four men star
Go twice around from where you are
Left allemande—go home and swing
You swing your gal and stay right there
FIGURE
Four ladies chain and turn you know
You chain 'em back and do—paso
Your corner right your partner left
Your corner right your partner left
Two full Changes
Your corner right your partner left
Now all eight chain
To an allemande
Come back just one and promenade
Original Corner
Head (side) couples wheel around
You're gonna do a right and left thru
Cross trail back then allemande
Promenade your lady and take her home
with you
Take that lady right back home and then — — —
Sequence: Intro—Figure twice for Heads—Break
Figure twice for Sides—Closer

EXPERIMENTAL LAB

Here are a few examples using the experimental movement Spread to a Line described on page 62 of this issue. The best way to discover whether these movements are satisfactory or not is to try them out, preferably on a small workshop group where you have an opportunity to try the movement under many different types of circumstances.

Examples by Gordon Blaum, Miami, Florida

SPREAD JAM

Heads to the right and circle four
Head gents break and line up four
Forward eight and back you deal
Pass thru then wheel-and-deal, Spread to a Line
Pass thru then wheel-and-deal, Spread to a Line
Pass thru then wheel-and-deal, Spread to a Line
Allemande left. . . .

SPREAD BUTTER

Heads to the right and circle four
Head gents break make a line of four
Forward eight and back that way
Roll away with a half sashay
Forward eight and back, pass thru
Arch in the middle, ends turn in
Spread to a Line, four girls diagonally forward
and back
Then left square thru, allemande left. . . .

SPREAD MAYONNAISE

Head two couples go forward and back
Do a half square thru, split those two
Around just one and line up four
Forward eight and back with you
Pass thru, arch in the middle, ends turn in
Spread to a line, gents split the ladies
Around just one and line up four
Forward eight and back with you
Girls square thru three-quarters around
Allemande left. . . .

SPREAD KETCHUP

Heads promenade half way around the outside
Down the middle with a half square thru
Right and left thru with the outside two
Dive in, Spread to a Line, ends star thru
Pass thru separate go around two
Hook on the ends make lines of four
Forward eight and back with you
Pass thru, arch in the middle, ends turn in
Spread to a Line, ends star thru
Allemande left. . . .

SHORT ENDS

By Bob Hayden, Lake Jackson, Texas

Head ladies chain three-quarters around
Side gents turn 'em with an arm around
Forward six and back with you
Just the ends square thru three-quarters around
Circle three when you come down
Ladies break and make a line
Forward six and back to the land
Lady on the left, left allemande, etc.

YOU'RE FACING OUT

By Sam Grundman, Berkeley, California

Head ladies chain across you do
Same two couples right and left thru
Turn 'em around and half square thru
Right and left thru the outside two
Dive thru, pass thru, circle four
Head gents break to a line of four
Forward eight and eight back out
Wheel and deal, you're facing out
All four couples California twirl
Inside four circle four
Half way round, a quarter more
Cross trail, left allemande

PAR TWO

By George Vagtborg, San Diego, Calif.

Four ladies chain across you do
Then one and three a half square thru
With the sides a half square thru
Bend the line
Do a half square thru, California twirl
Half square thru just you two
Girl on the right California twirl
Girl in front, swat the flea
Girl on the left, a right and left thru
Girl on the right, box the gnat
Girl on your right, a half sashay
Girl on your left, left allemande...

★ SINGING CALL

FOND AFFECTION

"Just A Little Fond Affection"

Arranged By Joe Lewis, Dallas, Texas

Record: J-Bar-L 4125A, With calls by Joe Lewis
J-Bar-L 4132A, Instrumental

OPENER, MIDDLE BREAK and CLOSER

Corner do sa do, the gents star left and...

(At) home she'll box the gnat with you...

Pull her by, left allemande, swing at home.

(I) bet you lose the blues...

Ladies promenade around the inside...

Box the gnat and promenade by twos...

(I'd) like a little fond affection...

(From) just a little girl like you...

FIGURE

Chain the girls across, turn 'em left and...

(They) roll away and swing a man that's new...

Heads to the right circle four to a line.

Forward there for you... (fall back)

**Right and left thru and when you turn them...

**Pass thru and promenade by twos...

(I'd) like a little fond affection...

(From) just a little girl like you

**Alternate lines:

Right and left thru and dixie chain them...

She'll turn back and promenade by twos...

Tag ending: from just a little girl, just a little girl, just a little girl like you...

Sequence: Opener, Figure twice for heads, Middle Break, Figure twice for sides and Closer (omit last line and use Tag Ending).

LET'S DANCE

By Goodie Goodman, Seville, Spain

Sides to the center and back with you
Just you two a right and left thru
Then first and third forward and back
It's a full square thru in the middle of the track
Hey listen to me, you're still not done
It's star thru the outside one
Pass thru and on you go, Dixie chain
and don't be slow
On to the next, two ladies chain
Turn 'em around, Dixie chain is what you do
Then line up four with the next old two
*Four little ladies forward and back
Then a three-quarter square thru in the
middle of the track
Allemande left

or

*Pass thru and circle up four
Circle four and don't be late
Line up four with a head ladies' break
Four gents forward and back
Then a three-quarter square thru in
the middle of the track
Allemande left

★ SINGING CALLS

JUST THE SAME

By Ron Schneider, Olmsted Falls, Ohio

Record: Grenn #12039

OPENER, MIDDLE BREAK, AND CLOSER

Allemande left that corner, let's do a grand sashay

Do sa do go all the way and pull her by

See saw the next, by the left, go round;
pull her by and then

Do sa do the next, go all the way again;
pull 'em by

See saw the next, by the left, go round;
pull her by again

Do sa do and to the corner go

Left allemande that corner, come back and
promenade

Take her home and swing her just the same
FIGURE

One and three you promenade, halfway around
you go

Right and left thru down the center, turn her
twice

Walk around the corner lady, see saw around
your own

Allemande that corner, turn partner by the right
Go all the way around, men star left $\frac{3}{4}$ round

Take the corner lady, promenade

Promenade around the ring, though you
don't know her name

Take her home and swing her, just the same

Sequence: Opener, Figure heads twice, middle break, figure twice sides, closer.

Watch for the Next Four Big Ones

● CALLERS, DANCERS

Sets in Order announces with pride a special series starting in the October issue of Sets in Order.

For the first time and with the cooperation of square dancers, callers and teachers across the country, an Indoctrination Manual for Square Dancers is being prepared.

Starting in the October issue and continuing in December and January, a special series of articles will be directed to the square dancer with an emphasis on the new person just coming into the activity. What should a square dancer know about square dancing? What are the keys to courteous dancing? What are the things a new dancer should know in order to develop into a permanent part of the square dancing picture? This series will touch on habits of cleanliness, manners, method of dress and item after item of material important to everyone in the activity.

● THEN — IN NOVEMBER

As part of the Indoctrination Series, a special sixteen-page illustrated History of Square Dancing will be bound into the center of the November issue. Where do our square dancers come from? What were the earliest dances? How have dancing styles changed? What is the difference between the old style of square dancing and today's popular western square dance? Where do the contras and round dances and quadrilles fit into our changing picture? You'll read it all in this specially written booklet — a part of the regular November issue.

● A SPECIAL PLAN

These four issues, including all of the Indoctrination Manual, the sixteen page History of Square Dancing, plus all of the regular Sets in Order features will make an indelible impression on the beginner.

If you would like to see to it that each couple coming into square dancing receives all this information, you need only follow these few simple suggestions.

Sets in Order will make it possible to distribute bulk copies of the four issues at an extremely low cost as a means of introducing Sets in Order to new dancers. A special four months' subscription in minimum orders of ten subscriptions is available to callers and interested dancers. Each month's quantity order will be mailed to one address. The person receiving the copies may then supervise their individual distribution as he sees fit. For ten copies of each issue delivered to one individual's home the first of each month (a total of 40 magazines) the cost is \$8.00. Additional orders (one set of the four different issues) will be 75¢.

Don't delay. Now is the time to send in your order for those fall classes. You don't need to send in any other names or addresses. All the magazines will be sent directly to you. How you distribute them depends on your own planning. This is a "once in a lifetime" opportunity. Take advantage of it now. Write to Sets in Order, 462 North Robertson Blvd., Los Angeles 48.

Advertisement



AS I SEE IT

Continued
from page 5

might appreciate the whole outgoing board of the local club or association or all of the past presidents—but this time try to stick to just one that seems most deserving.)

Send in the name of the person you wish honored on a postcard and please confine the four line tribute to this form:

(line 1) To our caller and his wife (description)

(line 2) Joe and Barbara Harper (names)

(line 3) From the Webfooters (who from)

(line 4) Garden Grove, Idaho (where)

The first line, confined to 33 characters could say: "In sincere appreciation to:", (or) "Thanks from all the members to:", (or) "For everything you've done, Thanks" or something simple of that nature.

We can't go into correspondence on this and its purpose is strictly an experimental solution. We don't want long petitions or official documents. We'd just like you to sit down quietly and suggest the name of someone who seems to fill the requirements—as far as *you* are concerned. If we get more names than we have

room for we'll have to take them in on a first come—first served basis and hope we won't have to leave anyone out. Naturally, there's no charge.

Here's an opportunity to make the November issue of *Sets in Order* a true *Thanksgiving* issue.

A Traditional Opening

FOR SOME REASON, all of my early recollections of square dancing seem to have one thing in common. Most square dances started with a Grand March. The size of the dance itself seemed to have little to do with the situation. Whether there were five squares in attendance or fifteen or twenty or more, a Grand March just seemed to be a fitting part of the evening's activity.

With simple square dance programs, the Grand March used to be the way of getting everyone up on the floor ready for a typical one night stand. I'll never forget my first visit to Oklahoma, somewhere around 1948 or 1949, and how impressed I was with the fact that all club dances and jamborees started with the Grand March.



RON SCHNEIDER



JOE LEWIS



THE SMITHS



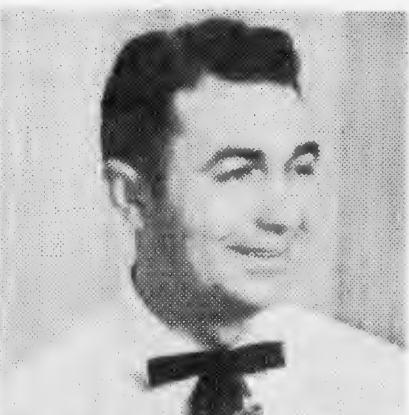
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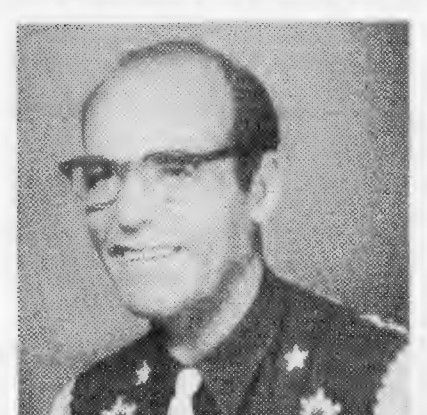
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DON'T MISS THIS BIG ONE.

EVERYONE WILL BE THERE!



THE REINSBERGS



GEORGE CAMPBELL

The most elaborate one of these that I can remember was one that Kirby Todd put together a number of years ago at Asilomar. It wasn't just a simple bit of marching around the room and ending in eights and then eventually in squares, but this one brought all the dancers to the front of the hall lined up in sixteens and then melted into one giant serpentine as the leader took the first gent's hand and led his line in and out of the others until each was added to the end of the line. From this the lines went into circles and then through a series of arches and unders and then into other formations and on and on. Each figure was different but each was interesting and finally ended with sets in place and ready for the first square dance of the evening.

Masters of the Grand March thing are the folks who put on the Golden State Roundup in Oakland, California each year. Recently, our own Jay and Helen Orem visited this giant dance. They were obviously impressed with this particular phase of the evening's entertainment as you can see from this letter Helen wrote me the following day:

"...Something rather remarkable happened at

Oakland which you might like to know about. On Saturday night when John Strong called out, 'Let the Grand March begin!' we got all choked up just like we did in Denver, when these thousands of dancers went shuffling over the floor, smiling and colorful. I watched the faces and there was an air of suppressed excitement and expectancy that could almost be felt. Then we lined up facing the stage and John said, 'Let the colors be posted!' The hall dimmed completely except for a spotlight on the color guard at the far end of the big hall. They marched down the center aisle formed between the rows of Grand Marchers and posted the colors at the stage while the light followed them. Then a fine singer sang, 'The Star-Spangled Banner' and pop! up went the lights again. It was a soul-stirring experience, really, and when I confessed my feeling to Bob Barthol, that fellow said, 'Well, I've been thru this eight times already and I still get choked up every time!' It seemed to us a very fine adjunct to a marvelous square dance affair which gave it much more importance than just a big dance."

We've asked Bob Barthol to give us a run-down on putting together one of these spec-

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Style # 32-D

Your copy of our "Portable Showroom" with illustrations, guarantees and prices will be promptly sent free upon request.

taculars. His story, together with a series of illustrations, starts on page 17 of this issue. We think you'll enjoy it and perhaps you, too, will want to add a Grand March to your next festival or "BIG" dance.

More on the National

NO SOONER had we returned from the recent National Convention in Detroit than we began collecting a wide assortment of thoughts pertaining to this one Big Convention—and, all of the National Conventions in general.

"Where can it go from here?" seemed to sum up most of the letters we've received. "Detroit was great but how many cities have facilities like Cobo Hall?"

A present fallacy seems to lie in the belief that these National Conventions have to get bigger each year. Not every area has the great halls and the perfect accessibility, but there are many areas with the experience and the enthusiasm for putting together a hospitable convention that would indeed be a credit to all who square dance.

A few years ago we published our belief that

the importance on this single phase of square dancing should be toned down. Perhaps a National Convention *every other year* would better serve the greatest good of the activity. We now repeat this suggestion.

We feel that there must be time to assimilate the effect of one of these spectaculars. Too much emphasis on the once-a-year gigantics is like saying Christmas is the *only* important day of the year.

Most important, areas need time to develop their individual activities. Perhaps more of the smaller area festivals would be the answer but certainly the emphasis should be put on building up the home clubs and classes.

You undoubtedly have thoughts concerning the national. We'd enjoy sharing them with you—if you'd care to send them in.

TRAVELLING CALLER LIST

As another service of Sets in Order, the Fall and Winter Travelling Caller List is now available. Send a stamped, self-addressed envelope to Sets in Order to receive this valuable information on the travellers.

**WE DON'T MEAN TO
RUSH THE SEASON...**

BUT...

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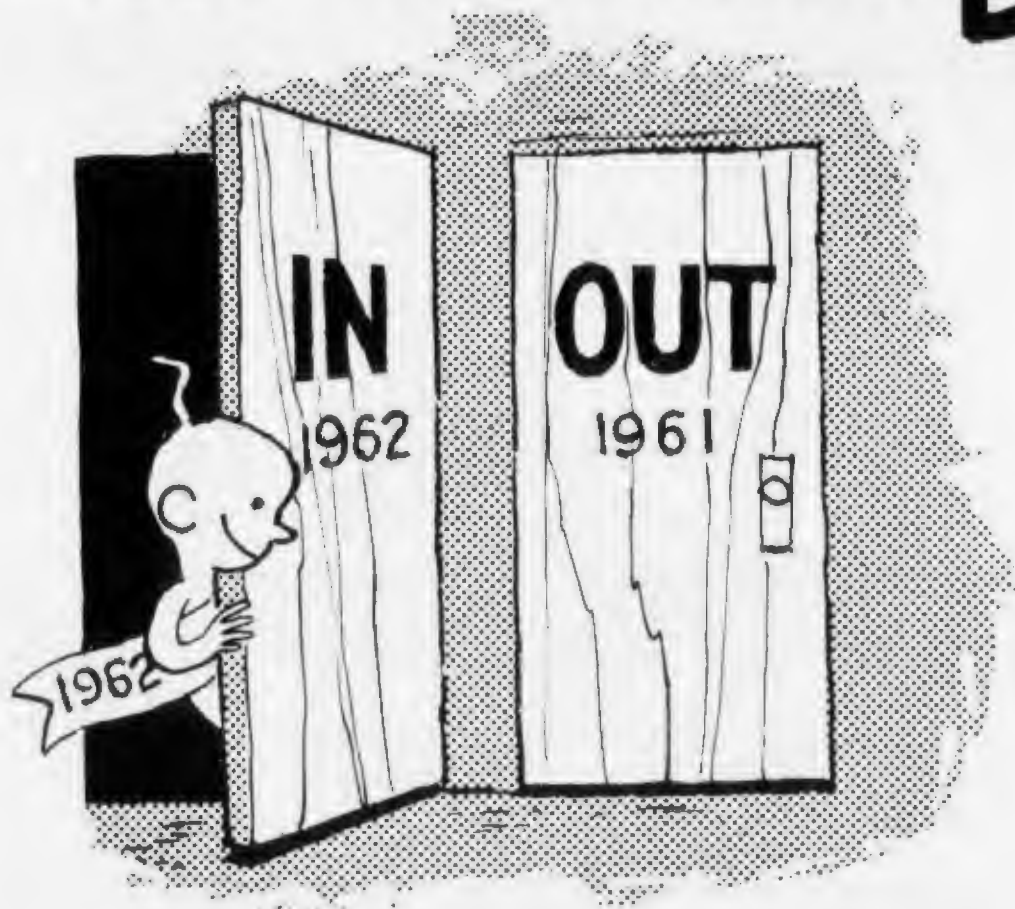
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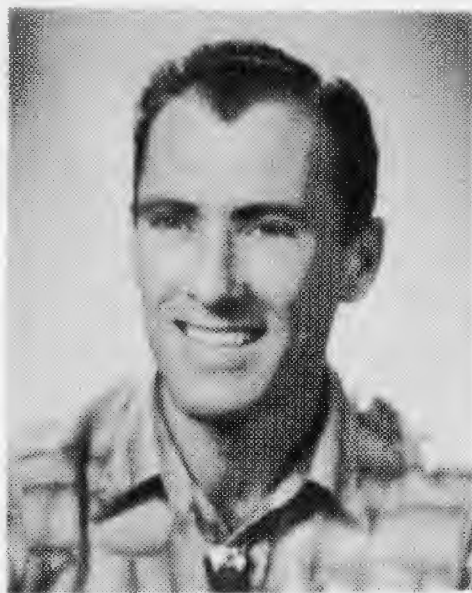
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The CALLER OF THE MONTH



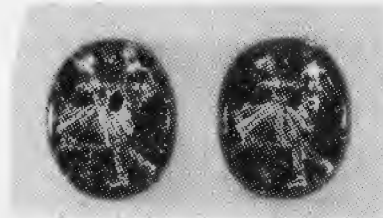
Marshall Flippo—Abilene, Texas

IT SHOULD REALLY BE—Marshall Flippo of Abilene, Texas and Osage Beach, Mo., because, during the summer months Marshall is a sturdy and steady member of the staff at Kirkwood Lodge. Marshall is also one of those callers who has burned with a steady flame for a number of years—he started calling in 1952—and then suddenly exploded in a shower of sparks. This explosion could have been coincidental with his appearance on square dance records, where more people could hear and appreciate him, but whatever the reason, he is known now as a "hot property." One of his fellow-callers—and an extremely good one—said of Marshall, "He'll be fighting them off pretty soon."

Marshall and his wife, Neeca, started square dancing in 1951 and "with the help of a lot of nice people in Abilene," he began to call a year later. In 1953 he started instructing with the Abilene Recreation Dept. and in 1954 he and Neeca rented a building known as the Hayloft as a home for their teaching and square dancing activities.

In 1958 they got together with three other couples and with the help and energy of the local square dancers, built the Wagon Wheel, strictly by and for square dancers. The opening

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was in October, 1958.

Marshall had beginner classes at the YMCA from 1956 until March, 1961 and the more advanced work is conducted at the Wagon Wheel and another local hall, the Square Dance Barn. He has appeared at festivals and square dance camps and began recording for Blue Star Records in 1958. This is Marshall's first year at Kirkwood Lodge but he will return next year. Meanwhile, he uses the winter months for touring. His is a name to reckon with in our square dance calling fraternity today—Marshall Flipppo.

(Continued from Page 3)

Sept. 29-30—Fiesta Square Dance Week-End
Holiday Motor Hotel, Sarnia, Ont., Can.

Sept. 30—Ann. Square Round-Up Festival
Manger Hotel, Cleveland, Ohio

Sept. 30—Chesapeake Festival
National Guard Armory, Annapolis, Md.

Sept. 30—Centennial Jubilee
Tuttle Crk. Dam Spillway, Manhattan, Kans.

Sept. 30—League Square & Round Dance Clubs
Fall Kick-Off Dance

Nat'l. Gd. Armory, So. Wichita, Kans.

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Doyle and Lois Rush—St. Joseph, Mo.

ROUND DANCERS in the St. Joseph locale thank their lucky stars that, one night in 1947, Doyle and Lois Rush decided to take up square dancing. This was the inception of a hobby which carried them on into round dancing, then to teaching and so to providing happy hours for the dancers.

In 1949 their square dance club caller brought in two couples who demonstrated round dancing. This intrigued the Rushes to the extent that they began to hunt material on this type of dancing and started to impart what they found to a round dance class of several friends who requested it. By 1952 the Belles and Beaux Club, now consisting of 40 couples, was formed. They have a beginners' class each year which presents the basic steps.

Doyle and Lois also instruct the Belles and Beaux Quadrille Group of 14 couples, which meets twice monthly for rounds, quadrilles and contras. They have appeared on five local television programs which have influenced round dance participation in the area greatly.

Organization-wise, the Rushes served as presidents of the Missouri Round Dance Association in 1960 and are members of the Teachers' and Instructors' Committee, which chooses Rounds



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#2532 **NORTH**, Flip instrumental
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Music by Schroeders Playboys, Mesa, Arizona

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of the Month as a stabilization for the area activity.

Lois and Doyle have always felt that round dancing belongs in a square dance club to add variety and interest. They conduct round dancing for the Allemanders.

They feel also that this is a relaxation which brings challenge and an opportunity for expression to individuals of all ages and is a recreation which can be enjoyed by couples together, making it a panacea in today's anxious world.

RECOVERY FOR EDITH

Edith Murphy of Square Acres and the Promenade Shop has been hospitalized in Brockton, Mass. but is making a wonderful recovery and hopes to teach again soon. Her business is being carried on as usual by square dance friends and there should be only a slight interruption of service to her customers.

WORDS TO THINK ON

"Every man should have a bedroom closet of his own for the petticoats his wife can't get into hers," says Phoebe Stratman of California.

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BRUCE JOHNSON handles the calling with all the skill, style and enthusiasm that has made him known and loved throughout the world.

RUTH STILLION composed the dance and once again offers proof of her right to the title of the "Queen Of Square Dance Writers".

PETE LOFTHOUSE and his band features music with a style, sound and quality that will establish a new standard in square dance musicianship.

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"DREAMLAND WALTZ", composed by LEONA LITTLE and ROY CLOSE of San Diego to Memo Bernabei's music. Lovely, novel and challenging.

Windsor No. 4669

JUST FOR DANCING



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



GLOVES FOR SQUARE DANCERS?

By D. W. McKay — London, Ont., Canada

AS ALL SQUARE DANCERS KNOW some of us perspire all too freely. Most of this problem can be taken care of very nicely by various means — all but the hands. There are few less exhilarating dancing experiences than the continued grasping of an excessively moist and either hot or clammy hand. The unfortunate owner of such is liable to find himself in the position of the well-known collie dog with the cold nose.

The point of all this is: why not start a campaign to revive the custom of wearing light cotton gloves? These could be plain white or dyed or colored to match the shirt or dress of the wearer. The accessory manufacturers would be blessed and so would I, as it is *I* who have the gooey digits (hot type!).

SQUARE DANCING — WHY?

By Jim Livings — Fairfax, Virginia

NOT LONG AGO I attended a meeting with two physicians, a lawyer, a public relations director and others. When someone suggested a date for the next meeting, I declined because “that is my square dance night.” To those who knew me this made sense. One physician was puzzled. “I thought,” he said, “that this area was too urban for that.” “Doctor,” I replied, “it’s time you were educated” — and so, after the meeting, over coffee, we discussed square dancing. The result was that the doctor became so interested that I wouldn’t be surprised to see him not only dancing with us before long but also recommending square dancing to his patients. Here are some of the things we talked about:

We all know that there is no panacea for everything that ails the human race, but so help me, square dancing comes closer to it than anything else I know. Let me illustrate. Take two people I know — both of them professional clowns. In street clothes neither would get a second glance. As a matter of fact, one is so shy that he has difficulty holding a conversation. When he dons his clown’s regalia, however, he is one of the world’s funniest men.

This same psychology, the same personality change, is inherent in the square dance costume. Women, with their frilly dresses and fancy pants, are completely divorced from their kitchens or offices; men, in their slick shirts, gaudy ties, western britches and cowboy boots, are transformed, too. In a way it’s play acting, but unless and until you experience that particular feeling of being separate and apart from your every-day existence you can never quite comprehend what the square dance costume does for you.

Getting back to the hill-billy angle that the doctor spoke of, this is the most popular fallacy of all regarding square dancing.

Come with me on a night last Spring to the Folk Festival at Carter Barron Amphitheater. All week long one country after another exhibited the dances that have been a part of their lives and customs for centuries — Poles, Hungarians, the Irish, Greeks, Italians. Watch them as they whirl and dip and strut upon the stage. Study each group closely and suddenly it will dawn on you. In this great land of ours, made up of peoples from all lands, we have chosen the best dance patterns of all nationalities, put them together, standardized them into a score of basic patterns and have gradually

evolved a dance of our own. Hill-billy? Certainly not. American? Most definitely. As American as the people who make up this wonderful land of ours — that's square dancing.

This may explain part of the charm of square dancing — but not all of it. If you were asked what is basically wrong with life today, you would probably answer in one word, "tension." How many things do we do to escape tension? We try expensive hobbies, expensive therapy, tranquilizers, etc. Of all the remedies I know for easing tension nothing is better than square dancing.

Choose any hobby, no matter how engrossing. Can you give it 100% of your concentration? Not often — and the pre-requisite to relaxing is getting your mind completely off of whatever is bothering you. And look — once you square up and the music starts, you *must* concentrate 100% on the job at hand. To let your mind wander to your troubles, even for an instant, is to bring the square to a standstill. This happy combination of intense concentration on the caller's commands and body movement in executing these commands leaves one completely unwound, both emotionally and physically at the end of the evening. Square dancing comes pretty close to being the ideal therapy.



CLUBS FOR NEW DANCERS

By Donavene Liggett — Topeka, Kansas

WE THINK WE'VE FOUND the solution to "New Dancers — After Class, What?" This is something everyone seems to talk about but no one *does* anything about. Callers organize successful classes, provide good square dance instructions and then make the biggest mistake in square dancing; they permit or encourage their dancers to go into established square dance clubs. Everyone knows the end result!

Experienced dancers go to dances to dance, not instruct; beginners go to dance, but come away bewildered for they soon learn that "class was never like this."

With this in mind and with the co-operation of four callers and their wives, we decided to do something. Support and encouragement were given us by a group of vitally interested square dancers and we set forth on one of the most exhilarating experiences in all our square dancing.

A club was organized for the *new* dancers of our area or for any dancer wanting review work on dancing. This club was *their* club, designed to meet their needs and abilities and planned for *their* dancing fun. It was organized to operate during the summer to avoid conflict with any other club or caller in the area. The local callers were asked to promote this club with their class members, with our assurance that at the end of the summer all members would be encouraged to join the established club of their choice. None of our members would ever be solicited or urged away from any other caller or club by the club sponsors or callers.

We sponsored 12 dances, 3 hours in length, all four callers calling each night. The program was planned to give these dancers a little of everything; they got some of the old dances, some review work, walk-thru's on new things out, a little of "club-manners, suitable dress, responsibility of square dancers" — and a lot of fun dancing.

We gave the local callers a chance to meet these new dancers at a Callers' Guest Night and also gave the dancers a little run-down on our local Federation and a chance to meet its officers and delegates on Federation Night.

Interested dancers were given a chance to support this venture by paying club dues or by paying a guest fee. The response was gratifying. Everyone enjoyed being a part of helping these new dancers integrate themselves to this wonderful square dancing.

In a program of this kind, everyone benefits: the clubs, for they will be receiving better dancers; the beginners, for they will enjoy their dancing and will dance relaxed; the callers, for their floors will move easily and ALL their dancers will be happy; and the experienced dancers, for in this way they can welcome the beginner as a friend and fellow-dancer. This is our proven answer to, "After Class — What?"

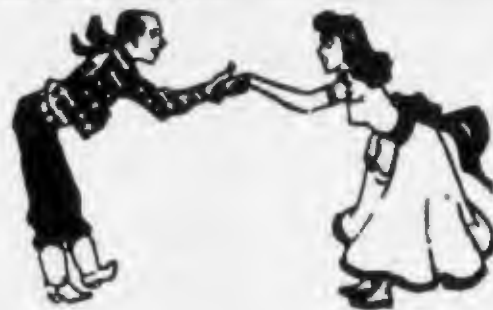
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WALLY LUTZ

While at the Lewiston Centennial on June 9, Wally Lutz of Spokane, Wash., passed away of a heart attack. He and his wife, Sunny, were in Lewiston to present some exhibitions in round dancing, of which they were past masters and teachers, as well. Wally had been taking it easy for about a year because of a heart condition but he and Sunny were able to travel up and down the coast to visit their many friends who will remember Wally's pleasant personality and smooth dancing techniques. A new round

dance, Sunny Waltz, by the Mosses of Texas and dedicated to Sunny, has just been released.

RAY LANG

Ray Lang, who thought up the idea of the Knothead Badges for visiting square dancers, passed away on July 10. He was a resident of Gig Harbor in the state of Washington. Ray's idea of squares of dancers travelling 100 miles to visit another club and thus obtaining the badges, caught on quickly and he was kept busy supplying the badges.

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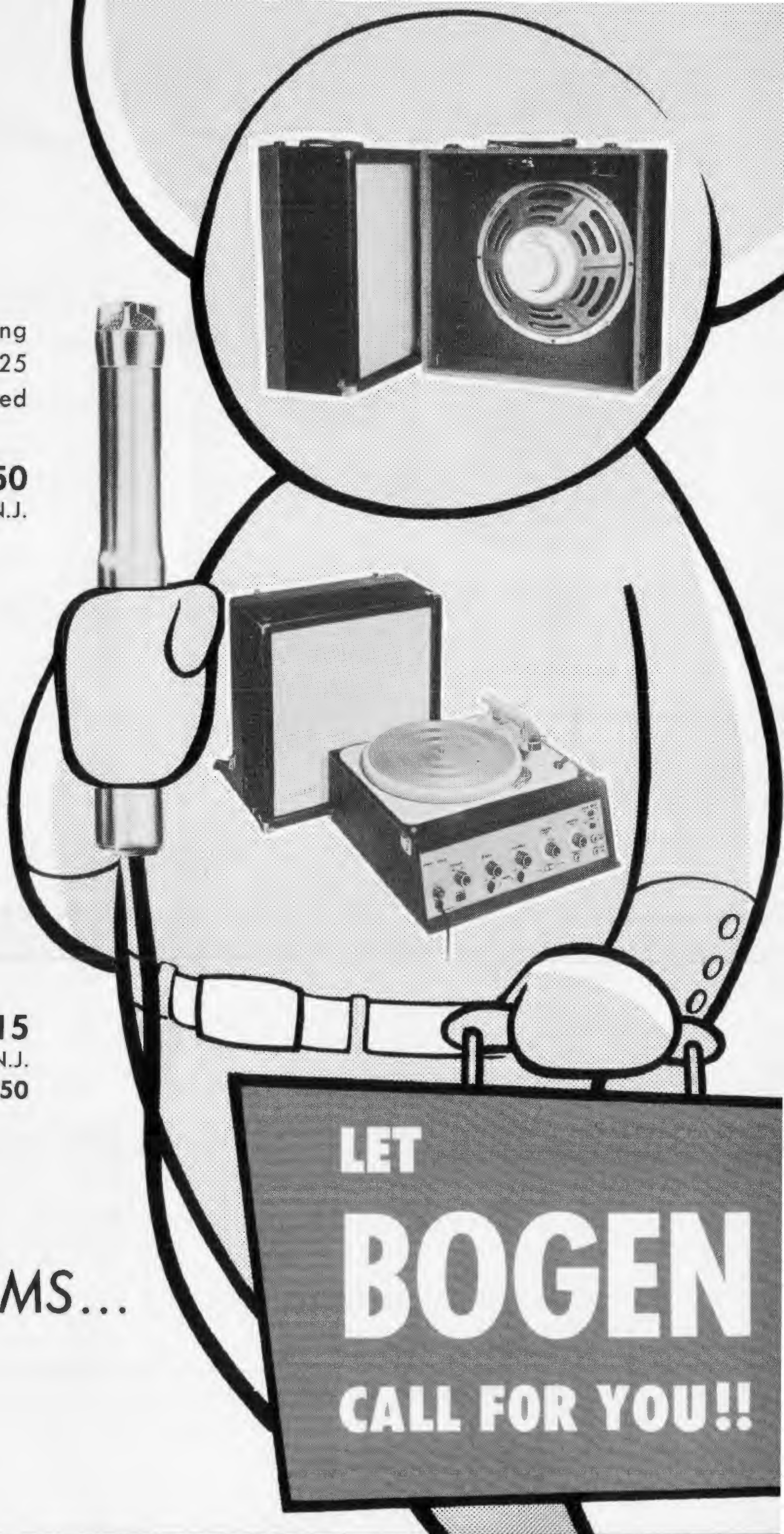
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HOEDOWNS

WALKIN' — Blue Star 1583

Key: A

Tempo: 132

RUNNING FIDDLE (flip side to above)

Key: G

Tempo: 132

Music: Violin, Guitar, Bass

Comment: Traditional style hoedowns with heavy guitar after-beat rhythm. Running Fiddle is more melodious. Lead is light on both.

ROCKY RIVER — Grenn 12036

Key: C

Tempo: 126

WILL-O-WISP (flip side to above)

Key: C

Tempo: 126

Music: Piano, Guitar, Bass, Drums (Will-O-Wisp uses organ instead of piano)

Comment: Heavy rhythm on guitar and drums with the other instruments offering interesting but light "licks" and melodies.

OLD JOE — Sets in Order 2131

Key: C

Tempo: 130

MOCKING BIRD (flip side to above)

Key: G

Tempo: 130

Music: Three Guitars and Bass

Comment: For those who like novel or "different" hoedowns. Basically guitar rhythm with bass beat and lead both light.

★ **SINGING CALLS**

FOND AFFECTION — J Bar L 4132

(With calls 4125) ★

Key: A flat

Tempo: 120

Caller: Joe Lewis

Range: High HB

Music: 4/4 Subtle Jazz

Low LB

Instruments: Accordion, Piano, Bass, Vibes

Synopsis: Complete call printed in Workshop

Comment: Music is recorded quite slow but the dance pattern flows very smoothly and is well

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue.

timed. Callers preferring a faster dance will still find this within voice range when speed of record is increased. Joe's calling is clear, melodious and interesting to hear. Flip side of instrumental has an interesting hoedown and the "with calls" record has a patter call.

BUMBLE BEE SQUARE — Lightning 5 506 ★

Key: C **Tempo:** 124
Caller: Marvin Shilling **Range:** High HC
Music: Smooth Western (2/4) Low LC
Instruments: Guitar, Piano, Drums, Bass, Violin
Synopsis: Complete call printed in Workshop
Comment: Tempo is quite slow but music is interesting and pattern is smooth flowing. Callers have ample time to adjust timing. Marvin's calling is clear and melodious.

BILL BAILEY — Top 25017

Key: F **Tempo:** 129
Caller: Vern Smith **Range:** High HD
Music: Standard 2/4 (Jazz) Low LC
Instruments: Banjo, Piano, Drums, Bass, Guitar
Synopsis: (Break) Walk around corner, see saw partner—four ladies chain 3/4 round—turn by the left—whirl away to right and left grand—do sa do—allemande corner—promenade. (figure) Heads square thru—sides swing—right and left thru—outside two—dive thru—do sa do—oceanwave—right and left thru—pass thru—left allemande—pass one—swing next—promenade.
Comment: Music is smooth. Vern's calling is clear. The pattern is standard and close timed. A little practice will be required to fit words to tune. Dance is fun to do.

FIREBALL MAIL — Old Timer 8169

Key: C **Tempo:** 124
Caller: Dick Houlton **Range:** High HD
Music: Western Low LD
Instruments: Piano, Guitar, Bass, Banjo
Synopsis: (Break) Standard allemande thar pattern. (Figure) Heads right and left thru—star thru—Calif. twirl—right and left thru outside two—dive thru—pass thru—left allemande—pass one—promenade.
Comment: Tune on record is not clear and caller deviates from melody. It may be difficult for callers not familiar with the song to do much but copy Dick's style. Recorded slow—calling is clear—figure is well timed and standard.

SWING YOUR BUNDLE OF LOVE — Bogan 1132

Key: C **Tempo:** 133
Caller: Nathan Hale **Range:** High HC
Music: Standard 2/4 Jazz Low LC
Instruments: Piano, Violin, Bass, Drums, Guitar, Clarinet
Synopsis: (Break) Do sa do corner—swing partner—gents start left 3/4 round—star thru one you meet—promenade wrong way round—heads wheel and square thru 3/4—left allemande—promenade. (Figure) Heads right and left thru

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—cross trail around one—star thru—separate round one—square thru 3/4—split two round one—cross trail—swing corner—promenade.

Comment: Pattern is fast moving and close timed. Nathan's calling is danceable. Music has lively tempo.

SHINE — Dash 2530

Key: C

Tempo: 130

Caller: Bob Johnston

Range: High HC

Music: Standard 2/4 Western

Low LD

Instruments: Violin, Guitar, Bass, Accordion, Banjo

Synopsis: (Break) Four ladies chain—heads forward and back then do sa do—ocean wave—sides star thru—everybody left allemande—grand right and left—do sa do—promenade. (Figure) Heads cross trail, go round two line up four—move forward and back then star thru—inside two pass thru—right and left thru—dive thru—pass thru—swing corner—left allemande and do sa do—promenade.

Comment: Tune is an old standard and callers can adjust words to fit music. Music has good rhythm. Pattern uses conventional timing and break is interesting. Bob's calling is danceable.

BACK IN YOUR OWN BACK YARD — Top 25018

Key: E flat

Tempo: 127

Caller: Chip Hendrickson

Range: High HC

Music: Smooth 2/4 jazz

Low LC

Instruments: Guitar, Saxophone, Drums, Piano Bass

Synopsis: (Break) Allemande left—do sa do—swing corner—men star left—box the gnat with same girl—change hands, allemande left—weave—do sa do—allemande left—promenade. (Figure) Heads cross trail, go round one—to a line—forward eight and back—cross trail again—allemande left—forward two and turn back—walk around corner—promenade partner.

Comment: A smooth flowing pattern and subtle music. Chip's calling is clear. Timing is good but requires a full promenade in figure to fill music.

SUGAR BLUES — Sets in Order F 113 ★

Key: C

Tempo: 128

Caller: Johnny LeClair

Range: High HC

Music: 4/4 Blues (Jazz)

Low LC

Instruments: Trumpet, Piano, Drums, Guitar, Bass

Synopsis: Complete call printed in Workshop

Comment: Call is well timed and uses standard material. Music has typical "blues" sound and rhythm is strong.

LOVE THIEF — Blue Star 1584

Key: C

Tempo: 130

Caller: Larry Wylie

Range: High HA

Music: Standard 2/4

Low LB

Instruments: Violin, Guitar, Piano, Drums, Bass, Clarinet

Synopsis: (Break) Four ladies chain, circle left, allemande left—forward two to a thar star—

shoot star and weave ring—promenade home. (Figure) Heads star left—with corner, star promenade—back out, circle left—heads right and left thru—same two star thru—left allemande—pass one—swing the next—promenade.

Comment: Tune is bouncy and does not lend itself to the smoothness usually found on this label. Larry's calling is danceable and has a Texas "twang." Timing is standard.

JUST THE SAME — Grenn 12039 ★

Key: F **Tempo:** 127
Caller: Ron Schneider **Range:** High HB
Music: Smooth Western 2/4 Low LC

Instruments: Organ, Guitar, Drums, Bass

Synopsis: Complete call printed in workshop.

Comment: Music is subtle and pleasant. Ron's calling is clear and danceable.

ROUNDS

CLARINET CAPERS — Windsor 4667

Music: Trumpet, Saxophones, Clarinets, Drums, Piano, Bass

Choreographers: Al and Mary Brundage

Comment: The tune is "Hot Clarinet Polka" played in traditional polka style. The dance routine has two parts and both are easy.

DREAMY MELODY — (flip side to above)

Music: Saxophones, Piano, Drums, Bass, Trumpets, Trombone.

Choreographers: Gene and Ima Baylis

Comment: Music has a "big band" sound. The slow waltz routine has two parts each of which are repeated. The most difficult part is a "hook" turn.

DANCING CHEEK TO CHEEK — Grenn 14029

Music: Piano, Trumpet, Saxophones, Drums, Bass

Choreographers: Ray and Pat Brown

Comment: The music has a good "fox trot" sound and the dance is a medium speed two-step. The routine uses a wrap turn and a side, close, cross and dip recover. Dance is in three parts plus intro and ending.

RAIN IN SPAIN — (flip side to above)

Music: Saxophone, Piano, Violins, Bass, Drums, Trumpet

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Additional Dealers on Previous Pages

Choreographers: Elaine and Chip Hendrickson

Comment: A slow two-step in Latin rhythm. The music is good and the heavy rhythm is carried by the drums, bass and piano. Routine uses a sixteen measure pattern in 4/4 time. One section uses a Tamara figure.

MY BABY JUST CARES FOR ME — Windsor 4669

Music: Saxophones, Trumpets, Piano, Drums, Bass, Guitar, Trombone

Choreographers: Es and Joe Turner

Comment: A medium speed two-step played in a good "fox trot" style by a full band. Routine is a thirty two measure dance with the first twelve repeating. Dance uses a two-step in wrap position. Two forward two-steps in banjo position followed by a dip forward and recover and a dip back and recover.

DREAMLAND WALTZ — (flip side to above)

Music: Saxophones, Clarinets, Piano, Drums, Bass, Guitar, Trumpet

Choreographers: Leona Little and Roy Close

Comment: The tune is "Meet Me Tonight In Dreamland." The medium speed waltz is played by a "full" band. The routine features interesting balances and uses both twinkles and Tamara figures. Two short parts of the dance are repeated.

GOOD NIGHT, SWEET LOVE — Grenn 14028

Music: Piano, Trumpet, Violins, Drums, Bass, Saxophones

Choreographers: "Doc" and Irene Heimbach

Comment: The music has good danceable rhythm and a "big band" sound. The dance has a thirty two measure pattern in 4/4 time. The routine is long but has a number of sections repeating. The steps are not difficult but will require a little practice to get the timing.

WHITE SILVER SANDS MIXER: — (flip side to above)

Music: Piano, Organ, Saxophone, Mandolin, Drums, Bass

Choreographers: Manning and Nita Smith

Comment: A simple mixer intended for use by square dancers and novice round dancers. It primarily uses walking steps and balances and no two-steps. The music has lift.

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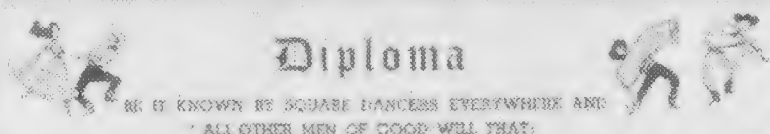
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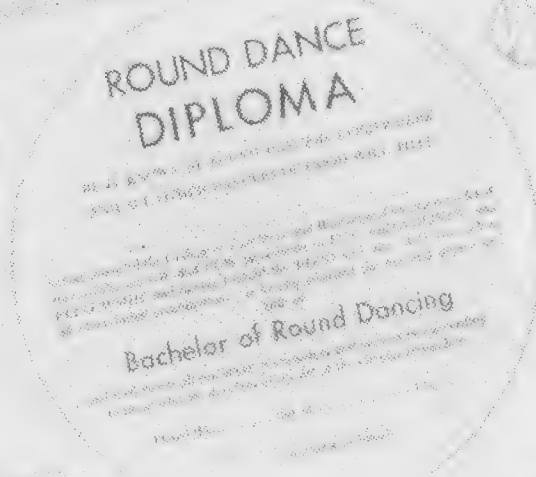
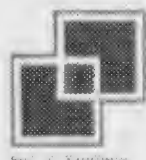
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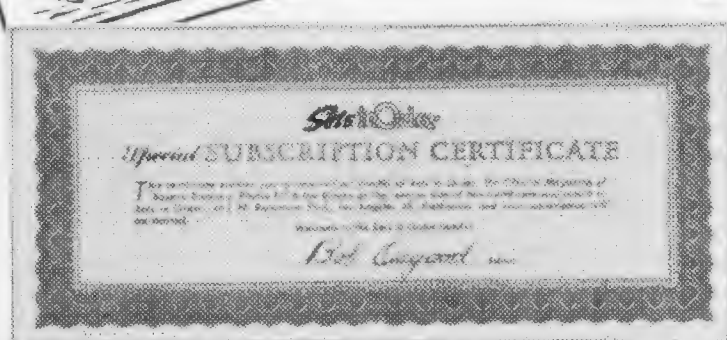
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(Letters, continued from Page 6)

to bring out some of the oldies which require dancing to music and by the end of the weekend the dancing had calmed down and smoothed out to nice effect. This was a revealing thing; the dancers remarked on it and also expressed appreciation of what amounted to a discovery. Square dancing can really be relaxing.

Clarence Metcalf
Sharon, Mass.

Dear Editor:

We now have 45 active couples in the High

Park Squares... It has been difficult promoting square dancing here because of the multitude of social activities available and a more than normal transient type of population, with most people working for large oil and petrochemical companies.

However, we're getting there so that now we are established with reasonable stability. You might be interested to know of some of the tactics we have used to promote interest so far. A couple of things were the staging of a dance, Couple 'Round One, at the figure skating show

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and done on skates and the same thing at the saddle club show on horseback. Both ventures proved very successful. Merv Beckner

Sarnia, Ont., Canada

Dear Editor:

We especially enjoy the articles on the Style Series. Also, I was pleased to note that you have started to put in simple squares that can be done after being taught a basic movement... You are really keeping up to scratch with your magazine.

Harriett and Jack Campbell
Espanola, Ont., Canada

Dear Editor:

I am extremely interested in the square dance movement here and I would like to do a lot to help. I have the position of publicity officer, under the direction of Graham Rigby, for the Square Dancing Society of Queensland... If it is possible I would like to have the opportunity of writing to any of the dancers in the States... I am a Scoutmaster and amateur photographer as well as a square dancer. We in Queensland value Sets in Order greatly as it enables us to attempt the more advanced dances that are



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presented on its pages and places our dancing on a par with that of other nations. We think square dancing is the way to a better world.

Graham F. Norman
18 Vale St., Kelvin Grove W.I.
Brisbane, Queensland, Australia

Dear Editor:

You have been beguiling Ole Tex and me into going places, buying things, meeting people and generally having fun for eight years. Can't you tone down the enthusiasm with which you portray these things? Good grief! We're getting to

that age where we should be thinking of going to bed at nine, not Fold the Line, Star Thru, etc. However, we enjoy this mid-20th century Pied Piper, Sets in Order, as much as ever. Now you've got us snared on the European trip for next year. So keep on weaving your magic spells. We like 'em!

Peg Tulipan Dayton, Ohio

Dear Editor:

Just a few words to let you know what a rousing success our EAASDC Summer Jamboree was. It was held on June 30 and July 1 in

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Wiesbaden, Germany, sponsored by the Gay Squares there. Al Spencer calls for this club. The latest count showed that there were 481 dancers in attendance on Saturday, the hottest day we've had over here this year! The weather failed to suppress any dancing spirits, however, and we had a ball dancing to the terrific program MC'd by Tex Hencerling. This, incidentally, was Tex's last big square dance affair in Germany as he leaves soon for Texas where he is being reassigned...

High point of the Jamboree was the presenta-

tion to the European Assn. of American Square Dance Clubs of a Certificate from the National Recreation Society. The United States Air Force Europe had recommended this award and Major H. W. Blan, USAFE, made the presentation...

Lt. Col. Ralph L. Gero Germany

(Boll Weevil Song, continued from Page 12)

The farmer took the Boll Weevil
And put him in the fire, (pronounced "far," of course)
The Boll Weevil says to the farmer,
"Here I are, oh here I are,

(Continued on Next Page)

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"This'll be my home," (etc.)

The Boll Weevil says to the farmer,
"You better leave me alone;
I done eat all your cotton,
And now I'll eat your corn,

"I'm gonna have a home," (etc.)

The merchant got half the cotton,
The Boll Weevil got the rest.
He didn't leave the farmer's wife
But one old cotton dress,

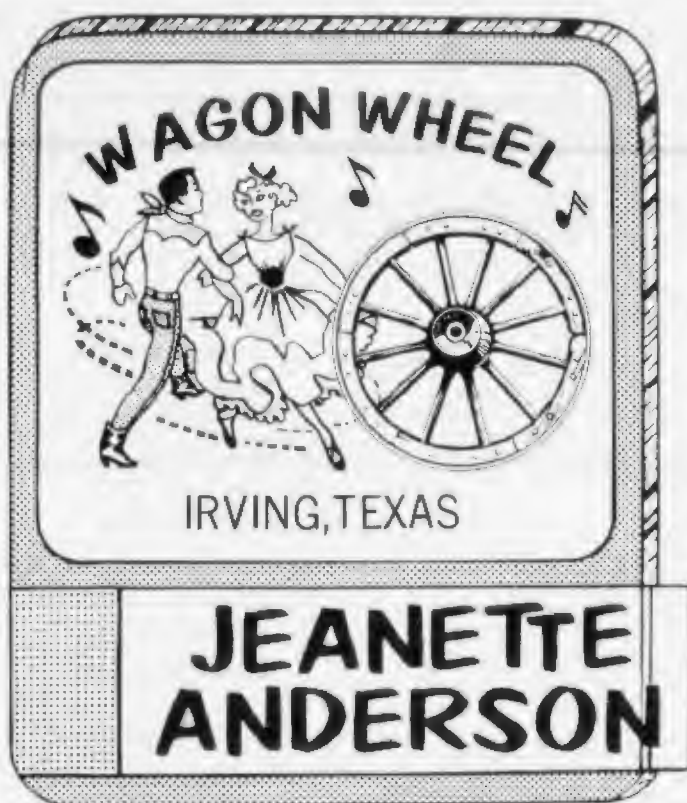
And it's full of holes,
And it's full of holes.

The farmer says to the merchant,
"We's in an awful fix!
The Boll Weevil eat all the cotton
And left us only sticks,

"We ain't got no home,
We ain't got no home."

And if anybody ask you
Who it was that made this song,
Just tell 'em 'twas a poor old black man
With a pair of blue duckins on,

Ain't got no home,
Ain't got no home.



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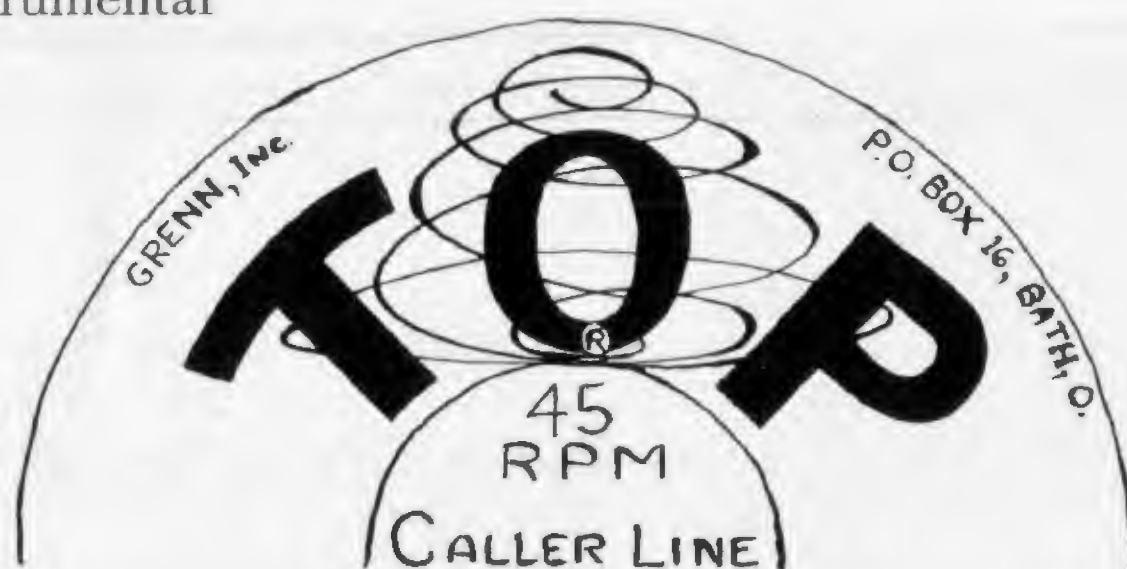
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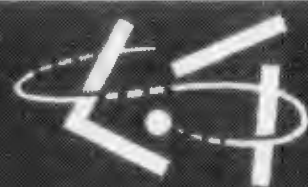
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TOP 25021
flip instrumental



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(SWINGS WITH) ME"**

called by Joe Turner
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flip instrumental

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THIS MONTH the lab takes a look at another figure that tends to follow the pattern of changing two couples into lines or lines into two couples. During the last few months we've experimented with several of these. This one got quite a working over at the recent National Convention.

SPREAD TO A LINE

by Gordon Blaum, Miami, Florida

When one couple stands behind another and both couples are facing the same direction the couple in the rear will step apart for a total of four steps as the couple in front backs up to end in the center of a line of four.

In the starting position, one couple stands in front of the other (1) and both are facing the same direction. The couple in the rear separates (2) while the leading couple backs up (3) to end in a line of four (4). For several samples of this particular movement in action, please check page 35 of this issue.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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1134 — BITING MY FINGERNAILS
Caller, Joe Robertson, flip inst.

1135 — HELLO MARY LOU
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BENZ

1208 — WHADAUSAY — flip inst.
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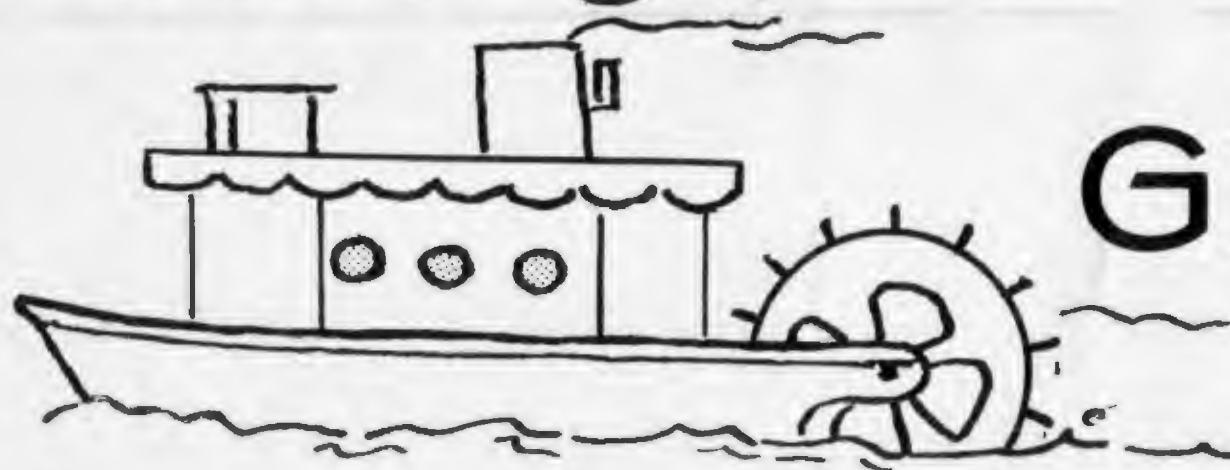
The Roundabouts captured all the gayety of this light Italian tune with a delightful six-eight time arrangement. Ken and Dolly Walker of Westchester, California produced some original choreography that is both different and outright fun to do.

The Saints

Lee Helsel has done it again. Here is a fast moving but easy round that every "square" dancer will just love. You'll sure want to "strut your stuff" when you hear this "dixieland" music.

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